

ELGIN MARBLES



*Agley del.*

*J. Hall sculp.*



THE  
ELGIN MARBLES  
FROM  
THE TEMPLE OF MINERVA  
AT  
ATHENS:  
ON SIXTY-ONE PLATES,

SELECTED FROM  
"STUART'S AND REVETT'S ANTIQUITIES OF ATHENS."

TO WHICH ARE ADDED,  
**The Report from the Select Committee**  
TO  
THE HOUSE OF COMMONS,

RESPECTING  
THE EARL OF ELGIN'S COLLECTION OF SCULPTURED MARBLES,  
AND  
*AN HISTORICAL ACCOUNT OF THE TEMPLE.*

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M.DCCC.XVI.

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## ADVERTISEMENT.

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THE great celebrity of the Sculptured Marbles recently brought into England by the Earl of ELGIN, which formed the most interesting department of his Museum, and have recently become national property, induced the Publisher of this volume to gratify the curiosity of the Public, by selecting from the second and fourth volumes of *Stuart and Revett's Antiquities of Athens* all the Plates which represent the remarkably fine Sculpture of the celebrated PARTHENON, generally supposed to be the work of Phidias, the most renowned of the Sculptors of Antiquity, but which were certainly executed under his direction and superintendence. The great interest these specimens of ancient art have excited for several years past in the breast of every lover of the Fine Arts, has been shown by the anxiety of the Public to inspect the Museum, and by the very strong desire universally expressed, that it should become national property, and that it may be constantly open for public inspection, as well for the gratification of the learned Antiquary as for the improvement of Students in every branch of the Fine Arts. The representations, therefore, of such chaste and spirited Sculpture must be particularly interesting to all persons of taste, who have not had the satisfaction of seeing the Originals, but also to those, who, having seen them, are better enabled to appreciate their merits.

A short history of the Parthenon, selected from Stuart's Work, and the Parliamentary Report respecting the Marbles, are given, that the Public may be amply informed of the high estimation in which they are held by the best judges, both amateurs and professors: and

we ought not to pass unnoticed the great expense and exertion necessary in bringing these bulky and ponderous Marbles to England; which certainly could not have been accomplished but for the train of fortunate and splendid events, which for so many years attended the arms of this country in certain quarters of the Turkish empire. The highest praise and sincerest thanks are due from an enlightened Public to Lord ELGIN, for stepping forward at the critical moment, and rescuing these precious remains of ancient art from the destroying hand of time, and from the more destroying hand of an uncivilized people.

It is not too much to say, that however valuable and interesting the other parts of this noble Museum may be, yet the Sculptures of the Temple of Minerva form the principal and most important feature, as well for intrinsic merit as for number: and if this Volume should meet with suitable encouragement, it may induce the Publisher to proceed with the remaining part of the Collection.

The Plates of the Theseus or Hercules, the Ulyssus or River God, and the Horse's Head, have been engraved for this Volume, from Drawings kindly furnished by F. L. CHANTREY, Esq. The superior excellence of these Statues made it absolutely necessary that their merits should be particularly exhibited. The grace, elegance, and truth of outline, with the high finishing of these Sculptures, have caused them to be classed superior to the finest examples remaining of ancient art, not excepting the Apollo Belvidere, or the Torso. These Etchings, it is hoped, will afford some suitable ideas of the superior form and grace of the Originals; although to represent their exquisite finishing is perhaps beyond the power of the graver.

It may be proper here to observe, that some of the Drawings, from which these Plates were etched, were made by STUART, and some by PARRS, fifty years ago, under circumstances far different



from those under which the original Marbles are now exhibited to public and close inspection. Access into the Acropolis could not then be obtained without much difficulty and circumspection; and the buildings having been appropriated entirely, or in part, to military or religious purposes, a close investigation of them was rendered a business of some risk, and great delicacy; the ever jealous eye of the Turks being always on the watch to guard against surprise, or the purloining of any hidden treasure, the only motives they could imagine sufficiently powerful to bring persons from a distant country, and at a large expense. It was, therefore, oftentimes not without considerable risk that proper access could be had for the purpose of making the Drawings: and much praise is due to the perseverance of the draftsmen, which has produced them with so much accuracy. We must not, therefore, be surprised if a few trivial inaccuracies may be discovered by a closer and more deliberate investigation.

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THE  
HISTORY  
OF  
THE  
CITY  
OF  
NEW  
YORK  
FROM  
1624  
TO  
1898  
BY  
JOHN  
B. HOGAN  
AND  
JOHN  
W. HOGAN  
NEW  
YORK  
1898



R E P O R T

FROM THE

SELECT COMMITTEE

ON

THE EARL OF ELGIN'S COLLECTION

OF

SCULPTURED MARBLES,

&c.

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ing foreigners into their country, and of having money spent among them. The Turks showed a total indifference and apathy as to the preservation of these remains, except when in a fit of wanton destruction they sometimes carried their disregard so far as to do mischief by firing at them. The numerous travellers and admirers of the Arts committed greater waste, from a very different motive; for many of those who visited the Acropolis tempted the soldiers, and other people about the fortress, to bring them down heads, legs, or arms, or whatever other pieces they could carry off.

A translation of the *fermaun* itself has since been forwarded by Dr. *Hunt*, which is printed in the Appendix.

## II.

UPON the Second Division, it must be premised, that antecedently to Lord *Elgin's* departure for Constantinople, he communicated his intentions of bringing home casts and drawings from Athens, for the benefit and advancement of the Fine Arts in this country, to Mr. *Pitt*, Lord *Grenville*, and Mr. *Dundas*, suggesting to them the propriety of considering it as a national object, fit to be undertaken, and carried into effect at the public expense; but that this recommendation was in no degree encouraged, either at that time or afterwards.

It is evident, from a letter of Lord *Elgin* to the Secretary of State, 13 January 1803, that he considered himself as having no sort of claim for his disbursements in the prosecution of these pursuits, though he stated, in the same despatch, the heavy expenses in which they had involved him, so as to make it extremely inconvenient for him to forego any of the usual allowances to which Ambassadors at other courts were entitled. It cannot, therefore, be doubted, that he looked upon himself in this respect as acting in a character entirely distinct from his official situation. But whether the Government from whom he obtained permission did, or could so consider him, is a question which can be solved only by conjecture and reasoning, in the absence and deficiency of all positive testimony. The Turkish ministers of that day are, in fact, the only persons in the world capable (if they are still alive) of deciding the doubt; and it is probable that even they, if it were possible to consult them, might be unable to form any very distinct discrimination as to the character in consideration of which they acceded to Lord *Elgin's* request. The occasion made them, beyond all precedent, propitious to whatever was desired in behalf of the English nation: they readily, therefore, complied with all that was asked by Lord *Elgin*. He was an Englishman of high rank; he was also Ambassador from our Court: they granted the same permission to no other individual: but then, as Lord *Elgin* observes, no other individual applied for it to the same extent, nor had indeed the same unlimited means for carrying such an undertaking into execution. The expression of one of the most intelligent and distinguished of the British travellers, who visited Athens about the same period, appears to your Committee to convey as correct a judgment as can be formed upon this question, which is incapable of being satisfactorily separated, and must be taken in the aggregate.

The Earl of *Aberdeen*, in answer to an inquiry, whether the authority and influence of a public situation was in his opinion necessary for accomplishing the removal of

The other five artists were withdrawn from Athens in January 1803, but Lusieri has continued there ever since, excepting during the short period of our hostilities with the Ottoman Porte.

During the year 1800, Egypt was in the power of the French: and that sort of contempt and dislike which has always characterized the Turkish government and people in their behaviour towards every denomination of Christians, prevailed in full force.

The success of the British arms in Egypt, and the expected restitution of that province to the Porte, wrought a wonderful and instantaneous change in the disposition of all ranks and descriptions of people towards our Nation. Universal benevolence and good-will appeared to take place of suspicion and aversion. Nothing was refused which was asked; and Lord *Elgin*, availing himself of this favourable and unexpected alteration, obtained, in the summer of 1801, access to the Acropolis for general purposes, with permission to draw, model, and remove; to which was added, a special license to excavate in a particular place. Lord *Elgin* mentions in his evidence, that he was obliged to send from Athens to Constantinople for leave to remove a house: at the same time remarking, that, in point of fact, all permissions issuing from the Porte to any distant provinces, are little better than authorities to make the best bargain that can be made with the local magistracies. The applications upon this subject passed in verbal conversations; but the warrants or *fermauns* were granted in writing, addressed to the chief authorities resident at Athens, to whom they were delivered, and in whose hands they remained: so that your Committee had no opportunity of learning from Lord *Elgin* himself their exact tenor, or of ascertaining in what terms they noticed, or allowed the displacing, or carrying away of these Marbles. But Dr. Hunt, who accompanied Lord *Elgin* as chaplain to the embassy, has preserved, and has now in his possession, a translation of the second *fermaun*, which extended the powers of the first; but as he had it not with him in London, to produce before your Committee, he stated the substance, according to his recollection, which was, "That, in order to show their particular respect to the Ambassador of Great Britain, the august Ally of the Porte, with whom they were now and had long been in the strictest alliance, they gave to his Excellency and to his Secretary, and the Artists employed by him, the most extensive permission to view, draw, and model, the ancient Temples of the Idols, and the Sculptures upon them, and to make excavations, and to take away any stones that might appear interesting to them." He stated further, that no remonstrance was at any time made, nor any displeasure shown, by the Turkish government, either at Constantinople or at Athens, against the extensive interpretation which was put upon this *fermaun*; and although the work of taking down and removing was going on for months, and even years, and was conducted in the most public manner, numbers of native labourers, to the amount of some hundreds, being frequently employed, not the least obstruction was ever interposed, nor the smallest uneasiness shown, after the granting of this second *fermaun*. Among the Greek population and inhabitants of Athens it occasioned no sort of dissatisfaction: but, as Mr. *Hamilton*, an eye-witness, expresses it, so far from exciting any unpleasant sensation, the people seemed to feel it as the means of bring-



close imitation of nature is combined with grandeur of Style, while the exact details of the former in no degree detract from the effect and predominance of the latter.

The two finest single figures of this Collection differ materially in this respect from the Apollo Belvidere, which may be selected as the highest and most sublime representation of ideal form, and beauty, which Sculpture has ever embodied, and turned into shape.

The evidence upon this part of the inquiry will be read with satisfaction and interest, both where it is immediately connected with these Marbles, and where it branches out into extraneous observations, but all of them relating to the study of the Antique. A reference is made by one of the witnesses to a sculptor, eminent throughout Europe for his works, who lately left this Metropolis highly gratified by the view of these treasures of that branch of Art, which he has cultivated with so much success. His own letter to the Earl of *Elgin* upon this subject is inserted in the Appendix.

In the judgment of Mr. *Payne Knight*, whose valuation will be referred to in a subsequent page, the first class is not assigned to the two principal statues of this Collection; but he rates the Metopes in the first class of works in High Relief, and knows of nothing so fine in that kind. He places also the Frize in the first class of Low Relief; and considering a general Museum of Art to be very desirable, he looks upon such an addition to our National Collection as likely to contribute to the improvement of the Arts, and to become a very valuable acquisition; for the importation of which Lord *Elgin* is entitled to the gratitude of his Country.

#### IV.

THE directions of the House in the order of reference imposes upon your Committee the task of forming and submitting an opinion upon the Fourth Head, which otherwise the scantiness of materials for fixing a pecuniary Value, and the unwillingness, or inability in those who are practically most conversant in Statuary to afford any lights upon this part of the subject, would have rather induced them to decline.

The produce of this Collection, if it should be brought to sale in separate lots, in the present depreciated state of almost every article; and more particularly of such as are of precarious and fanciful value, would probably be much inferior to what may be denominated its intrinsic value.

The mutilated state of all the larger Figures, the want either of heads or features, of limbs or surface, in most of the Metopes, and in a great proportion of the Compartments even of the larger Frize, render this Collection, if divided, but little adapted to serve for the decoration of private houses. It should therefore be considered as forming a Whole, and should unquestionably be kept entire as a School of Art, and a Study for the formation of Artists. The competitors in the market, if it should be offered for sale without separation, could not be numerous. Some of the Sovereigns of Europe, added to such of the great Galleries or national Institutions in various parts of the Continent as may possess funds at the disposal of their directors sufficient for such a purpose, would in all probability be the only purchasers.

It is not, however, reasonable, nor becoming the liberality of Parliament, to withhold, upon this account, whatever, under all the circumstances, may be deemed a just and

these Marbles, answered, that he did not think a private individual could have accomplished the removal of the remains which Lord *Elgin* obtained: and Doctor *Hunt*, who had better opportunities of information upon this point than any other person who has been examined, gave it as his decided opinion, that "a British subject not in the situation of Ambassador, could not have been able to obtain from the Turkish Government a *ferman* of such extensive powers."

It may not be unworthy of remark, that the only other piece of Sculpture which was ever removed from its place for the purpose of export, was taken by Mr. Choiseul Gouffier, when he was Ambassador from France to the Porte; but whether he did it by express permission, or in some less ostensible way, no means of ascertaining are within the reach of your Committee. It was undoubtedly at various times an object with the French Government to obtain possession of some of these valuable remains; and it is probable, according to the testimony of Lord *Aberdeen* and others, that at no great distance of time they might have been removed by that government from their original site, if they had not been taken away, and secured for this country, by Lord *Elgin*.

### III.

THE Third Part is involved in much less intricacy: and although in all matters of Taste there is room for great variety and latitude of opinion, there will be found upon this branch of the subject much more uniformity and agreement than could have been expected. The testimony of several of the most eminent Artists in this kingdom, who have been examined, rates these Marbles in the very first class of ancient art, some placing them a little above, and others but very little below, the *Apollo Belvidere*, the *Laocoon*, and the *Torso of the Belvidere*. They speak of them with admiration and enthusiasm; and notwithstanding the manifold injuries of time and weather, and those mutilations which they have sustained from the fortuitous, or designed injuries of neglect, or mischief, they consider them as among the finest models, and the most exquisite monuments of antiquity. The general current of this portion of the evidence makes no doubt of referring the date of these works to the original building of the *Parthenon*, and to the designs of *Phidias*; the dawn of every thing which adorned and ennobled Greece. With this estimation of the excellence of these works, it is natural to conclude that they are recommended by the same authorities as highly fit, and admirably adapted to form a school for study, to improve our national taste for the Fine Arts, and to diffuse a more perfect knowledge of them throughout this kingdom.

Much indeed may be reasonably hoped and expected, from the general observation; and admiration of such distinguished examples. The end of the fifteenth and beginning of the sixteenth centuries, enlightened by the discovery of several of the noblest remains of antiquity, produced in Italy an abundant harvest of the most eminent men, who made gigantic advances in the path of Art, as Painters, Sculptors, and Architects. Caught by the novelty, attracted by the beauty, and enamoured of the perfection of those newly disclosed treasures, they imbibed the genuine spirit of ancient excellence; and transfused it into their own compositions.

It is surprising to observe in the best of these Marbles in how great a degree the



Mr. *Payne Knight* amounting to £25,000; and that of Mr. *Hamilton* to £60,800.

The only other sum mentioned as a money price, is in the evidence of the Earl of *Aberdeen*, who named £35,000, as a sort of conjectural estimate of the whole, without entering into particulars.

In addition to the instances of prices quoted in Mr. *Payne Knight's* evidence, the sums paid for other celebrated Marbles deserve to be brought under the notice of the House.

The *Townley* Collection, which was purchased for the British Museum in June 1805, for £20,000, is frequently referred to in the examinations of the witnesses, with some variety of opinion as to its intrinsic value: but it is to be observed of all the principal Sculptures in that Collection, that they were in excellent condition, with the surface perfect; and where injured, they were generally well restored, and perfectly adapted for the decoration, and almost for the ornamental furniture of a private house, as they were indeed disposed by Mr. *Townley* in his lifetime.

In what proportion the state of mutilation in which the *Elgin* Marbles are left, and above all the corrosion of much of the surface by weather, reduce their value, it is difficult precisely to ascertain: but it may unquestionably be affirmed, in the words of one of the Sculptors examined, (who rates these Works in the highest class of Art,) that "the *Townleyan* Marbles being entire, are, in a commercial point of view, the most valuable of the two: but that the *Elgin* Marbles, as possessing that matter which Artists most require, claim a higher consideration."

The *Ægina* Marbles, which are also referred to, and were well known to one of the Members of Your Committee, who was in treaty to purchase them for the British Museum, sold for £6,000, to the Prince Royal of Bavaria, which was less than the British Government had directed to be offered, after a prior negotiation for obtaining them had failed: their real value, however, was supposed not to exceed £4,000; at which *Lusieri* estimated them. They are described as valuable in point of remote antiquity, and curious in that respect, but of no distinguished merit as specimens of Sculpture, their style being what is usually called Etruscan, and older than the age of *Phidias*.

The Marbles at *Phigalia*, in *Arcadia*, have lately been purchased for the Museum at the expense of £15,000, increased by a very unfavourable exchange to £19,000, a sum which your Committee, after inspecting them, ventured to consider as more than equal to their value.

It is true that an English gentleman, concerned in discovering them, was ready to give the same sum; and therefore no sort of censure can attach on those who purchased them abroad, for our national Gallery, without any possible opportunity of viewing and examining the sculpture, but knowing them only from the sketches which were sent over, and the place where they were dug up, to be undoubted and authentic remains of Greek artists of the best time.

When the first offer was made by the Earl of *Elgin* to Mr. *Percival*, of putting the Public in possession of this Collection, Mr. *Long*, a member of your Committee, was authorized by Mr. *Percival* to acquaint Lord *Elgin*, that he was willing to propose to

adequate price; and more particularly in a case where Parliament is left to fix its own valuation, and no specific sum is demanded, or even suggested, by the Party who offers the Collection to the Public.

It is obvious that the money expended in the acquisition of any commodity is not necessarily the measure of its real value. The sum laid out in gaining possession of two articles of the same intrinsic worth, may, and often does, vary considerably. In making two excavations, for instance, of equal magnitude and labour, a broken Bust or some few Fragments may be discovered in the one, and a perfect Statue in the other. The first cost of the broken Bust and of the entire Statue would in that case be the same; but it cannot be said that the value is therefore equal. In the same manner, by the loss or detention of a Ship, a great charge may have been incurred, and the original outgoing excessively enhanced; but the value to the buyer will in no degree be affected by these extraneous accidents. Supposing, again, Artists to have been engaged at considerable salaries during a large period in which they could do little or nothing, the first cost would be burdensome in this case also to the employer; but those who bought would look only at the value of the article in the market where it might be exposed to sale, without caring, or inquiring how, or at what expense it was brought thither.

Supposing, on the other hand, that the thirteen other Metopes had been bought at the Custom House sale at the same price which that of Mr. Choiseul Gouffier fetched, it could never be said, that the value of them was no more than twenty-four or twenty-five pounds a piece.

It is perfectly just and reasonable that the seller should endeavour fully to reimburse himself for all expenses, and to acquire a profit also; but it will be impossible for him to do so, whenever the disbursements have exceeded the fair money price of that which he has to dispose of.

Your Committee refer to Lord *Elgin's* evidence for the large and heavy charges which have attended the formation of this Collection, and the placing of it in its present situation; which amount, from 1799 to January 1803, to £62,440, including £23,240 for the interest of money; and according to a supplemental account, continued from 1803 to 1816, to no less a sum than £74,000, including the same sum for interest.

All the papers which are in his possession upon this subject, including a journal of above 90 pages, of the daily expenses of his principal artist Lusieri, (from 1803 to the close of 1814,) who still remains in his employment at Athens; together with the account current of Messrs. Hayes of Malta, (from April 1807 to May 1811,) have been freely submitted to your Committee; and there can be no doubt, from the inspection of those accounts, confirmed also by other testimony, that the disbursements were very considerable: but supposing them to reach the full sum at which they are calculated, your Committee do not hesitate to express their opinion, that they afford no just criterion of the Value of the Collection, and therefore must not be taken as a just basis for estimating it.

Two Valuations, and only two in detail, have been laid before your Committee, which are printed; differing most widely in the particulars, and in the total; that of



to the same period, though the execution is rated as inferior to that of the *Elgin* Marbles. In the fabulous stories which are represented upon both, there is a very striking similarity; and it may be remarked in passing, that the subjects of the Metopes, and of the smaller Frize, which is sculptured with the battle of the Amazons, correspond with two out of the four subjects mentioned by Pliny, as adorning the shield and dress of the Minerva; so that there was a general uniformity of design in the stories which were selected for the internal and external decoration of the Parthenon. The taste of the same artist, Ictinus, probably led him to repeat the same ideas, which abound in graceful forms, and variety of composition, when he was employed upon the temple of another divinity, at a distance from Athens.

The statue of Minerva within the Temple, was the work of Phidias himself; and, with the exception of the Jupiter which he made at Elis, the most celebrated of his productions. It was composed of ivory and gold; with regard to which, some very curious anecdotes relating to the political history of that time, are to be found in the same writers; the earliest of which, from a passage in a cotemporary poet, Aristophanes, proves that the value of these materials involved both Pericles and the director of his works in great trouble, and jeopardy; upon which account the latter is said to have withdrawn to Elis, and to have ended his days there, leaving it doubtful whether his death was natural, or in consequence of a judicial sentence: but Plutarch places his death at Athens, and in prison, either by disease, or by poison.

It has been doubted whether Phidias himself ever wrought in Marble: but, although, when he did not use ivory, his chief material was unquestionably bronze; there are authorities sufficient to establish, beyond all controversy, that he sometimes applied his hand to Marble. Pliny, for instance, asserts that he did so, and mentions a Venus ascribed to him, existing in his own time in the collection (or in the portico) of Octavia. Phidias is called by Aristotle a skilful worker in Stone; and Pausanias enumerates a Celestial Venus of Parian Marble, undoubtedly of his hand; and the Rhamnusian Nemesis, also of the same material. Some of his statues in bronze, were brought to Rome by Paulus Æmilius, and by Catullus.

His great reputation, however, was founded upon his representations of the Gods, in which he was supposed more excellent than in human forms, and especially upon his works in ivory, in which he stood unrivalled\*.

Elidas the Argive is mentioned as the master of Phidias; which honour is also shared by Hippias. His two most celebrated scholars were Alcamenes an Athenian of noble birth, and Agoracritus of Paros; the latter of whom was his favourite; and it was reported, that out of affection to him, Phidias put his scholar's name upon several of his own works: among which the statue called Rhamnusian Nemesis is particularized by Pliny, and Suidas.

In another passage of Pliny, Alcamenes is classed with Critias, Nestocles, and Hegias, who are called the rivals of Phidias. The name of Colotes is preserved as another of his scholars.

The other great Sculptors who were living at the same time with Phidias, and flourished very soon after him, were Agelades, Callon, Polycletus, Phragmon, Gorgias, Lacon, Myron, Pythagoras, Scopas, and Perelius.

The passage in which Pausanias mentions the Sculptures on the pediments is

\* Quintilian, xii. c. 10.

Parliament to purchase it for £30,000, provided Lord *Elgin* should make out, to the satisfaction of a Committee of the House of Commons, that he had expended so much in acquiring, and transporting it.

Lord *Elgin* declined this proposal, for the reasons stated by him in his evidence: and until the month of June 1815, no further step was taken on either side; but at that time a petition was presented, on the part of Lord *Elgin*, to the House, which, owing to the late period of the Session, was not proceeded upon. Eighty additional cases have been received since 1811, the contents of which, enumerated in Mr. *Hamilton's* evidence, now form a part of the Collection. The Medals also, of which the value is more easily defined, were not included in the proposal made to Mr. *Percival*.

Against these augmentations must be set the rise in the value of money, which is unquestionably not inconsiderable, between the present time and the year 1811; a cause or consequence of which is the depreciation of every commodity, either of necessity, or fancy, which is brought to sale.

Your Committee, therefore, do not think that they should be justified, in behalf of the Public, if they were to recommend to the House any extension of Mr. *Percival's* offer to a greater amount than £5,000: and, under all the circumstances that they have endeavoured to bring under the view of the House, they judge Thirty-five Thousand Pounds to be a reasonable and sufficient price for this Collection.

Your Committee observing, that by the Act 45 Geo. III. c. 127, for vesting the *Townleyan* Collection in the Trustees of the British Museum, § 4, the proprietor of that Collection, Mr. *Townley Standish*, was added to the Trustees of the British Museum, considered the Earl of *Elgin* (and his heirs being Earls of *Elgin*) as equally entitled to the same distinction, and recommend that a clause should be inserted to that effect, if it should be necessary that an Act should pass for transferring his Collection to the Public.

It may not be deemed foreign to this subject, if your Committee venture to extend their observations somewhat beyond the strict limit of their immediate inquiry, and lay before the House what occurs to them as not unimportant with regard to the age and authenticity of these Sculptures. The great works with which Pericles adorned and strengthened Athens, were all carried on under the direction and superintendence of Phidias: for this, there is the authority of various ancient writers, and particularly of Plutarch; but he distinctly asserts in the same passage, that Callicrates and Ictinus executed the work of the Parthenon; which is confirmed also by Pausanias, so far as relates to Ictinus, who likewise ornamented or constructed the temple of Apollo at Phigalia\*; from whence, by a singular coincidence, the Sculptures in high relief lately purchased for the British Museum, and frequently referred to in the evidence, were transported.

The style of this work, in the opinion of the Artists, indicates that it belongs

\* The penultimate syllable should be pronounced long: Phigalia closes two hexameter verses; one of which is quoted by Pausanias, and the other by Stephanus Byzantinus, from Rhianus, a Poet of Crete.

was obliged to draw every thing from below, without a scaffold."—(*Voyage par Jacob Spon ; Lyons, 1678 ; 2 tom. p. 144.*)

Wheler, who travelled with Spon, and published his work at London (four years later) in 1682, says: "But my companion made me observe the next two figures sitting in the corner to be of the Emperor Hadrian and his Empress Sabina, whom I easily knew to be so, by the many medals and statues I have seen of them." And again: "But the Emperor Hadrian most probably repaired it, and adorned it with those figures at each front: for the whiteness of the Marble, and his own statue joined with them, apparently show them to be of a later age than the first, and done by that Emperor's command. Within the portico on high, and on the outside of the cella of the Temple itself, is another border of basso relievo round about it, or at least on the North and South sides, which, without doubt, is as ancient as the Temple, and of admirable work, but not so high a relievo as the other. Thereon are represented sacrifices, processions, and other ceremonies of the heathens' worship. Most of them were designed by the M. de Nointel, who employed a painter to do it two months together, and showed them to us when we waited on him at Constantinople."

Another French author, who published three years earlier than Spon, a work called "*Athenes Ancienne & Nouvelle, par le S<sup>r</sup> de la Guilletiere, à Paris, 1675,*" says, "Pericles employed upon the Parthenon the celebrated architects Callicrates and Ictinus. The last, who had more reputation than the former, wrote a description of it in a book\*, which he composed on purpose, and which has been lost; and we should probably not now have the opportunity of admiring the building itself, if the Emperor Hadrian had not preserved it to us, by the repairs which he caused to be done. It is to his care that we owe the few remains of antiquity which are still entire at Athens."

In the *Antiquities of Athens* by Stuart, vol. ii. p. 4, it is said, "Pausanias gives but a transient account of this Temple, nor does he say whether Hadrian repaired it, though his statue, and that of his Empress Sabina in the western pediment, have occasioned a doubt whether the sculptures, in both, were not put up by him. Wheler and Spon were of this opinion, and say they were whiter than the rest of the building. The statue of Antinous, now remaining at Rome, may be thought a proof that there were artists in his time capable of executing them; but this whiteness is no proof that they were more modern than the Temple, for they might be made of a whiter marble; and the heads of Hadrian and Sabina might be put on two of the ancient figures, which was no uncommon practice among the Romans; and if we may give credit to Plutarch, the buildings of Pericles were not in the least impaired by age in his time; therefore, this Temple could not want any material repairs in the reign of Hadrian."

With regard to the works of Hadrian at Athens, Spartian says, "that he did much for the Athenians†;" and a little after, on his second visit to Athens, "going to the East he made his journey through Athens, and dedicated the works which he had begun there: and particularly a temple to Olympian Jupiter, and an altar to himself."

The account given by Dion Cassius, is nearly to the same effect; adding, that he placed his own statue within the temple of Olympian Jupiter, which he erected‡.

He called some other cities after his own name, and directed a part of Athens to be styled Hadrianopolis§: but no mention is made by any ancient author, of his touch-

\* Ictinus and Carpius were jointly concerned in this work, for which we have the authority of Vitruvius, lib. 7. prefat.

† Folio edit. 1620, p. 6.

‡ b. 69. c. 16.

§ Spartian, p. 10.



ing, or repairing the Parthenon. Pausanias, who wrote in his reign, says, that "the temples which Hadrian either erected from the foundation, or adorned with dedicated gifts and decorations, or whatever donations he made to the cities of the Greeks, and of the Barbarians also, who made application to him, were all recorded at Athens in the temple common to all the gods\*."

It is not unlikely, that a confused recollection of the statue which Hadrian actually placed at Athens, may have led one of the earliest travellers into a mistake, which has been repeated and countenanced by subsequent writers: but Mr. Fauvel, who will be quoted presently, speaks as from his own examination and observation, when he mentions the two statues in question; which, it is to be observed, still remain (without their heads) upon the pediment of the entrance, and have not been removed by Lord Elgin.

An exact copy of these drawings, by the Marquis de Nointel's painter, is given in Stuart's *Antiquities of Athens*, vol. iv. chap. 4. plates 1, 2, 3, and 4, which are rendered more valuable on account of the destruction of a considerable part of the Temple, in the Turkish war, by the falling of a Venetian bomb, within a short time after the year in which they were made; which, however, must have been prior to the date of 1683, which has been affixed to them.

Some notes of Mr. Fauvel, a painter and antiquary, who moulded and took casts from the greatest part of the Sculptures, and remained fifteen years at Athens, are given with the engravings of these drawings; in which it is said, with regard to these pediments, chap. iv. page 21, "These figures had bronze ornaments, at least if one may judge from the head of Sabina A, plate 5, which having fallen off, being much mutilated, has been brought to Mr. Fauvel, holes may still be observed, apparently to receive little gudgeons of bronze, by which the crown was fastened. The head B of the Emperor Hadrian still remains. This group has probably been supplied afterwards in honour of this Emperor: it is of a different workmanship from the other figures.

YOUR Committee cannot dismiss this interesting subject, without submitting to the attentive reflection of the House, how highly the cultivation of the Fine Arts has contributed to the reputation, character, and dignity of every Government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendour to which so small a republic as Athens rose, by the genius and energy of her citizens exerted in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires and of mighty conquerors are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by these pursuits. But if it be true, as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honourable asylum to these monuments of the school of *Phidias*, and of the administration of *Pericles*; where, secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those, who by knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them.

March 25, 1816.

\* Paus. Att. p. 5. Ed. Xyl.

# MINUTES OF EVIDENCE

TAKEN BEFORE THE SELECT COMMITTEE,

RESPECTING

THE EARL OF ELGIN'S MARBLES.

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N. B.—*The THESEUS and HERCULES are used in the Evidence with reference to the same Statue, which was at first called THESEUS; and the appellation of ILISSUS, or THE RIVER GOD, is also given indifferently to another Statue, which was sometimes called NEPTUNE.*

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*Jovis, 29<sup>o</sup> die Februarii.*

HENRY BANKES, Esq. in the Chair.

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*The EARL OF ELGIN, called in, and Examined.*

YOUR Lordship will be pleased to state the circumstances under which you became possessed of this Collection, and the authority which you received for taking the Marbles from Athens?—The idea was suggested to me in the year 1799, at the period of my nomination to the Embassy at Constantinople, by Mr. Harrison, an architect, who was working for me in Scotland, and who had passed the greater part of his life in Rome; and his observation was, that though the Public was in possession of every thing to give them a general knowledge of the remains of Athens, yet they had nothing to convey to Artists, particularly to Students, that which the actual representation by cast would more effectually give them. Upon that suggestion, I communicated very fully with my acquaintances in London. I mentioned it to Lord Grenville, Mr. Pitt, and Mr. Dundas, upon the idea that it was of such national importance as that the Government might be induced to take it up, not only to obtain the object, but also to obtain it by the means of the most able artists at that time in England. The answer of Government, which was entirely negative, was, that the Government would not have been justified in undertaking any expense of an indefinite nature, particularly under the little probability that then existed of the success of the undertaking. Upon that understanding, I applied to such artists here as were recommended to me as likely to answer the purpose, in particular to Mr. Turner, to go upon my own account. Mr. Turner's objection to my plan was, that as the object was of a general nature, and that the condition I insisted upon was, that the whole results of all the artists should be collected together and left with me; he objected, because he wished to retain a certain portion of his own labour for his own use; he moreover asked between seven and eight hundred pounds of salary, independently of his expenses being paid, which of course was out of my reach altogether; therefore nothing was done here preparatory to the undertaking at all. When I went to Sicily, I met Sir William Hamilton, to whom I explained my views: he encouraged my idea, and applied to the King of Naples for permission for me to engage his painter, Lusieri, who was at that time employed in picturesque views of Sicily for the Sicilian government; who went with Mr. Hamilton to Rome,

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and, upon the plan arranged with Sir William Hamilton, engaged the five other artists, who accompanied him ultimately to Turkey: those five persons were, two architects, two modellers, and one figure painter. Lusieri was a general painter. They reached Constantinople about the middle of May 1800, at the time when the French were in full possession of Egypt, and of course no attempts could be made with any prospect of general success. I sent them to Athens, however, as soon as an opportunity offered: for several months they had no access to the Acropolis, except for the purpose of drawing, and that at an expense of five guineas a day: that lasted from August 1800 till the month of April 1801.

That limited access lasted about nine months?—Yes.

The fee of five guineas was one usually demanded from strangers?—There were so few strangers there, I do not know; but in the instances which came to my knowledge, it was so. During that period, my artists were employed in the buildings in the low town of Athens. In proportion with the change of affairs in our relations towards Turkey, the facilities of access were increased to me, and to all English travellers: and about the middle of the summer of 1801, all difficulties were removed; we then had access for general purposes. The same facilities continued till my departure from Turkey in January 1803, at which period I withdrew five out of the six artists; and having sent home every thing that was in the collection, till the year 1812 Lusieri remained, with such instructions, and such means, and such powers, as enabled him to carry on the same operation to the extent that then remained to make it, as I concluded, more perfect: but from that period of 1803 till the present day, during my imprisonment in France, and during the remaining years, he has acted without any interruption, in the enjoyment of the same facilities, with a renewal of the same authorities: he has incurred the same expenses, and done the same as before.

Where is he now?—Remaining there still: he was not there during the war, but he has obtained a renewal of the same authorities since.

Your Lordship has stated, that when the change took place in the political relations between this country and Turkey, a facility of access was continued to you, and all your artists?—Yes.

And in 1801 all difficulties were removed which applied to the erecting scaffolding, and making excavations; was the same permission to erect scaffolding and make excavations given to other persons at Athens at that time?—I do not know of any such instance: other persons made use of the same scaffolding of course. I do not know that any specific permission of this kind was applied for: I believe the permission granted to me was the same in substance and in purport as to any other person, with the difference of the extent of means, and an unlimited use of money. There was nobody there, I believe, who was doing any thing but draw.

Did the permission specifically refer to removing statues, or was that left to discretion?—No; it was executed by the means of those general permissions granted: in point of fact, permission issuing from the Porte for any of the distant provinces, is little better than an authority to make the best bargain you can with the local authorities. The permission was to draw, model, and remove; there was a specific permission to excavate in a particular place.

Was the permission in writing?—It was, and addressed by the Porte to the local authorities, to whom I delivered it; and I have retained none of them. In a letter I addressed to Mr. Long in the year 1811, I made use of these words:—"That the ministers of the Porte were prevailed upon, after much trouble and patient solicitation, to grant to me an authority to remove what I might discover, as well as draw and model."

Does your Lordship suppose this to have been the same form of permission that had been given to other people; and that your Lordship employed it to a greater extent than other people?—It was so far different, that no other person had applied for permission to remove or model.

Does your Lordship know whether any permission had been granted to any other person to remove or model?—Monsieur de Choiseul had the same permission; and some of the things he removed are now in my collection,



He removed them while he was minister at the Porte? — Yes.

Had that permission ever been granted to excavate and remove, before Monsieur Choiseul had it? — I do not know.

There seems to be a considerable difference between, to excavate and remove, and to remove and excavate: the question was not, whether your Lordship was permitted to remove what you should find on excavation, but whether your Lordship was permitted to remove from the walls? — I was at liberty to remove from the walls; the permission was to remove generally.

Was there any specific permission alluding to the statues particularly? — I do not know whether it specified the statues, or whether it was a general power to remove. I was obliged to send from Athens to Constantinople for permission to remove a house.

That was a house belonging to the Turkish government: did not your Lordship keep any copy of any of the written permissions that were given to your Lordship? — I kept no copies whatever; every paper that could be of use at Athens, was left there as a matter of course, because Lusieri continued there: the few papers I brought away with me, were burnt on my detention in France; my private papers I mean, and all my accounts, which I had brought away from Turkey.

In point of fact, your Lordship has not in England any copy of any of those written permissions? — None.

Did the Committee understand you to say, that it is possible Lusieri has such copies? — Certainly; they will be at Athens, either in his possession, or in the possession of the authorities there.

Has your Lordship any distinct recollection of having had such copies of the authorities, and of having left them in Lusieri's possession? — I cannot speak to the fact so precisely as the Committee may wish; the authority itself was given over to the proper officer; and then Lusieri obtained from him any part of it that was necessary to be exhibited on any future occasion.

Did your Lordship, for your own satisfaction, keep any copy of the terms of those permissions? — No, I never did; and it never occurred to me that the question would arise; the thing was done publicly before the whole world. I employed three or four hundred people a day; and all the local authorities were concerned in it, as well as the Turkish government.

When your Lordship stated, that the permission granted to your Lordship was the same that had been granted to other individuals, with the difference only of the extent of means, did you mean to convey to the Committee, that permissions to remove Marbles and carry them away had been granted to other individuals? — No; what I meant to say was this, that as far as any application was made to the Turkish government through me, or to my knowledge, the same facilities were granted in all cases. I did not receive more as ambassador, than they received as travellers; but as I employed artists, those permissions were added to my leave. I am not aware of any particular application being made for a specific leave that was not granted, where a similar leave was granted to myself.

Your Lordship has stated, that no individual had applied for leave to remove? — To the best of my recollection, no application had been made to remove.

No application, either through you, or to your knowledge? — Yes; as far as I can recollect.

Of course your Lordship means to except the permission that you stated before had been long antecedently given to Monsieur Comte de Choiseul? — Yes.

Do you know, in point of fact, whether the same permission was granted to Monsieur Comte de Choiseul as was granted to you? — He exercised the same power.

But you do not know whether he had the same permission? — No.

Then, within your Lordship's knowledge, there is no instance of a private individual having obtained such permission? — I have no knowledge of any individual having applied for it, and I do not know whether it has been granted or not. I do not know that there was any difficulty in the way of removing, by anybody.

Was it necessary that those powers should be renewed after your Lordship came away, and that

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the artists already employed by you are employed ostensibly by the ministers there?—I do not know what distinction there is between Lusieri and any other artist.

Is he acting under the permission your Lordship obtained?—There has been war since.

Has it been renewed to your Lordship, or individually to themselves?—They have made the application through the channel they thought proper; what it was I do not know; but it was probably the same permission that Lord Aberdeen had, and many other travellers that have been there.

Your Lordship does not know whether it was renewed to your Lordship or to Mr. Liston, or whether they are acting under a permission granted to him, or individual permissions granted to the artists?—I do not know what the detail is; I conclude they are acting exactly as any other traveller there is: there is no advantage from the ambassadorial title that I had then, that can apply to them now, because there has been war since.

Have they power to excavate, model, and remove?—They have removed a great deal from thence.

And you do not know in what shape those powers have been renewed since the war?—No, I do not.

In the letter to Mr. Long, which you have stated, you speak as having obtained these permissions after much trouble and patient solicitation; what was the nature of the objections on the part of the Turkish government?—Their general jealousy and enmity to every Christian of every denomination, and every interference on their part. I believe, that from the period of the reign of Louis the Fourteenth, the French government have been endeavouring to obtain similar advantages, and particularly the Sigeon Marble.

They rested it upon that general objection?—Upon the general enmity to what they called Christian Dogs.

That was not the manner in which they stated their objection?—No; but that is the fact; it was always refused.

Without reasons?—Without reasons assigned; every body on the spot knew what those reasons were; that they would not give any facility to any thing that was not Turkish.

All your Lordship's communications with the Porte were verbal?—There was nothing in writing till an order was issued.

The objection disappeared from the moment of the decided success of our arms in Egypt?—Yes; the whole system of Turkish feeling met with a revolution; in the first place, from the invasion by the French, and afterwards by our conquest.

Your Lordship has stated in your Petition, that you directed your attention in an especial manner to the benefit of rescuing from danger the remains of Sculpture and Architecture; what steps did you take for that purpose?—My whole plan was to measure and to draw every thing that remained and could be traced of architecture, to model the peculiar features of architecture: I brought home a piece of each description of column for instance, and capitals and decorations of every description; friezes and moulds, and, in some instances, original specimens: and the architects not only went over the measurements that had been before traced, but, by removing the foundations, were enabled to extend them, and to open the way to further inquiries, which have been attended since with considerable success.

You state, that you have rescued the remains from danger?—From the period of Stuart's visit to Athens till the time I went to Turkey, a very great destruction had taken place. There was an old temple on the Ilissus had disappeared. There was, in the neighbourhood of Elis and Olympia, another temple, which had disappeared. At Corinth, I think Stuart gives thirteen columns, and there were only five when I got there: every traveller coming, added to the general defacement of the statuary in his reach: there are now in London pieces broken off within our day. And the Turks have been continually defacing the heads; and in some instances they have actually acknowledged to me, that they have pounded down the statues to convert them into mortar. It was upon these suggestions, and

with these feelings, that I proceeded to remove as much of the sculpture as I conveniently could : it was no part of my original plan to bring away any thing but my models.

Then your Lordship did not do any thing to rescue them, in any other way than to bring away such as you found?—No; it was impossible for me to do more than that; the Turkish Government attached no importance to them in the world; and in all the modern walls, these things are built up promiscuously with common stones.

It has been stated, that in a despatch from Turkey, at a very early period after your Lordship went out, that your Lordship had an occasion to write to His Majesty's Government concerning your public appointment as a minister, and that you stated some circumstances distinctly to them at that time, which showed your understanding and their understanding, that your proceedings in Greece were entirely upon your own private account; is that statement correct, that there is a document in existence, dated in the year 1803, which will prove that fact?—There is, precisely what is alluded to in a despatch at the period of my leaving Turkey.

In point of fact, did the Turkish Government know that your Lordship was removing these statues under the permission your Lordship had obtained from them?—No doubt was ever expressed to me of their knowledge of it; and as the operation has been going on these seventeen years without any such expression, so far as I have ever heard, I conclude they must have been in the intimate knowledge of every thing that was doing.

In point of fact, your Lordship does not know that they were ever apprised of it?—It is impossible for me to have any doubt about it.

Did your Lordship ever apprise any of the Government of it in conversation?—The chance is, that I have done it five hundred times, but I cannot answer specifically when or how.

Did not the Committee understand your Lordship to say, that they must have so well understood it, that in one instance your Lordship got a special order to remove a particular thing?—There was a special permission solicited for the house: when I did excavate in consequence of getting possession of that house, there was not a single fragment found: I excavated down to the rock, and that without finding any thing, when the Turk to whom the house belonged came to me, and laughingly told me, that they were made into the mortar with which he built his house.

Then the permission was to buy the house?—To pull it down.

Since 1803 has Lusieri continued to remove things?—I can answer that question by a fact of considerable importance. When I was in Paris a prisoner, in the year 1805, living in Paris perfectly tranquilly with my family, I received a letter from an English traveller, complaining of Lusieri's taking down part of the frieze of the Parthenon. The next morning a common gens d'arme came and took me out of bed, and sent me into close confinement, away from my family. Such was the influence exercised by the French to prevent this operation.

Your Lordship attributed it entirely to the French?—Yes; the French sent me in that way down to Melun.

In reference to what was stated in a passage of your Lordship's Petition, will your Lordship be so good as to say whether you have ever heard of the Turkish Government taking any care that the works of art should not be destroyed?—Certainly not; within my knowledge nothing of the sort was ever done; the military governor of the Acropolis endeavoured to keep them, after people had appeared anxious to get them away.

So that the hesitation on the part of the Government your Lordship attributes to a dislike to the Christians?—The general apprehension of doing any act displeasing to the French operated at the time the French were in Egypt.

Has your Lordship any knowledge of any particular application made to the Turkish Government by any individual, and granted, of an equal extent with your Lordship's?—I have not any knowledge of what has passed since, except the details of Lusieri's own operations.



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From an observation in part of your Lordship's evidence, the Committee concluded that your Lordship has, since 1812, received several of these Marbles? — In the year 1812 about eighty cases arrived.

Have there been any received subsequently? — I believe there have; but I am not very certain, having been out of the country myself.

Did Monsieur Choiseul take down any of the metopes and the frieze? — One piece of the metope and some of the frieze; the metope I bought at a public sale at the custom-house. It was at the time I returned from France; my things were dispersed all over the country; and my agent told me of some packages in the custom-house, without direction; and I gave four or five-and-twenty pounds for them at a lumber sale.

Thinking those packages to be your Lordship's? — Yes.

When your Lordship heard of those cases being to be sold at a rummage sale, did your Lordship make any application to the Government, stating that they had any interest in it, and that therefore you ought not to be obliged to purchase? — No; certainly not.

It was a matter of private purchase? — Yes; these things had been left at Athens during the whole of the French Revolution. Buonaparte allowed a corvette to call and bring these things for Monsieur Choiseul, who was an intimate acquaintance of Monsieur Talleyrand. From the delay which occurred, they did not get away in time to escape our cruisers. Monsieur Choiseul applied to me to make interest with Lord Nelson, and I wrote to him, and he directed them to be sent home; and applied to Lord Sidmouth and Sir Joseph Banks, wishing Government to make such a purchase as to secure the captors, but at the same time to restore the articles to Monsieur Choiseul. When I left Paris Monsieur Choiseul remained in the belief that they were still at Malta, consequently I had no clue to guess these were his at the time of the purchase in the year 1806; but I immediately wrote to him, to state what these things were, as I had no doubt they were his by the metope; and in the year 1810 he wrote to me, stating that his were still at Malta: when I went over to Paris last year I took a memorandum with me for him, and satisfied him they were his; but he has never yet sent about them, and I do not know what he means to do at all; but there they are, marked among my things as belonging to him.

Does your Lordship know, that subsequent to your coming away, and during the time we were at war, any similar permission was applied for, and obtained by the French? — I do not know any thing about that; but in point of fact, my cases were at the harbour during the whole of the war; and if the French Government had had any thing that they could have put afloat, they would have taken them.

Did that seizure apply to the property of all English characters; or, did it apply to your Lordship's as a public character, and therefore the property of the country? — Besides the boxes at the harbour, Lusieri's magazines were filled in the town of Athens; and immediately after his flight they broke those open, and sent them to Yanana, and from thence to Buonaparte.

Was not Lusieri considered as an agent of your Lordship's in your public character? — No; certainly not.

Your Lordship had applied for him to do what he was doing; and was he not in that way considered as your Lordship's agent, and therefore subject to the same liability as your Lordship was, to have whatever was in his possession seized? — He was considered as an English subject, as far as his connection with me went; but his property was stolen in fact: his property and mine was promiscuously taken, they did not do it officially.

Was any objection made by the chief magistrate of Athens, against taking away these Marbles, as exceeding the authority received from Constantinople? — There was no such objection ever made.

Was ever any representation made of any kind? — None that I ever heard of.

Does your Lordship believe, to the best of your judgment, that you obtained, in your character

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of ambassador, any authority for removing these Marbles, which your Lordship would not have obtained in your private capacity, through the intervention of the British ambassador? — I certainly consider that I obtained no authority as given to me in my official capacity (I am speaking from my own impression;) the Turkish Government did not know how to express their obligation to us for the conquest of Egypt, and for the liberality that followed from Government, and of course I obtained what I wanted; whether I could have obtained it otherwise or not, I cannot say; Lusieri has obtained the same permission seventeen years, in the course of which time we have been at war with Turkey. Monsieur De Choiseul had permission, under very different circumstances; but, in point of fact, I did stand indebted to the general good-will we had ensured by our conduct towards the Porte, most distinctly I was indebted to that; whether Monsieur Choiseul's example could be quoted or not, is a matter of question.

In your Lordship's opinion, if Lord Aberdeen had been at Constantinople at the time your Lordship was ambassador there, could you have obtained the same permission for Lord Aberdeen as an individual, that you did as ambassador obtain for yourself? — I can only speak from conjecture. The Turkish Government, in return for our services in Egypt, did offer to the British Government every public concession that could be wished. They were in a disposition that I conceive they would have granted any thing that could have been asked: I entered upon the undertaking in the expectation that the result of our expedition for the relief of Egypt would furnish opportunities of this sort.

Then the result of the impression on your Lordship's mind would be, that other advantages granted by the Turkish Government were on the same principle as the permission to your Lordship to remove these Marbles, and rather out of public gratitude for the interference of England? — I believe it was entirely that, and nothing else; I was not authorized to make any application in the name of Government for this; but I wish it to be distinctly understood, that I looked forward to this, as that which was to enable me to execute the plan; and to that I am indebted for it. Whether under other circumstances I could have obtained the facilities Monsieur Choiseul had had before, I cannot answer.

When your Lordship received this, which you considered as a proof of the public gratitude of the Turkish Government to England, did your Lordship mention the circumstance in any of your despatches to Government? — I should suppose not in any other despatch than that which has been alluded to.

That was upon leaving Turkey, was not it? — Yes.

If your Lordship considers it as a mark of the public gratitude of the Porte to Great Britain, does not your Lordship consider that mark of gratitude essentially connected with your character of representative of the Court of Great Britain at the Porte? — I did not ask it in that character, nor did I ask it as a proof of the disposition of the Porte; but I availed myself of that disposition to make the application myself.

Does your Lordship suppose, that if that application had been made at that particular period by any other person than the ambassador of Great Britain, it would have been granted? — In my own mind I think it would, if he had had means of availing himself of it; that is to say, if he had determined to risk his whole private fortune in a pursuit of such a nature.

When your Lordship mentioned that general disposition of the Turkish Government, do you mean that it was as well to individuals in their private capacity, as to any demand made by the Government? To every body.

In short, it was a disposition of good-will towards Englishmen? — Of cordiality towards Englishmen, to an extent never known before.

In making the application to the Turkish Government for permission to remove these Marbles, did your Lordship state to them the objects you had in view in so removing them, whether for the purpose of collecting an assemblage of these things as matter of curiosity for yourself, or for the purpose of bringing them to this country for the improvement of the arts? — In explanation it must

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have been so stated ; whether there was any formal application bearing upon your question, I cannot undertake to say.

Was it or not stated to the Turkish Government, that it was for the purpose of forming a private museum, or for public uses? — I am afraid they would not have understood me, if I had attempted a distinction.

In what way did your Lordship distinguish, in your applications to the Turkish Government, between your private and public capacity? — I never named myself in my public capacity, not having any authority to do so : this was a personal favour, and it was granted quite extra officially to me.

And asked as such? — Asked as such, and granted as such.

The Fermauns granted to your Lordship, were not, as the Committee collect from your statement to day, permissions to take particular pieces, one from the city and one from the citadel, and so on? — No ; I had never been at Athens, and could not specify any thing.

In point of fact, the Fermaun was not so? — It was not ; there could not have been an application for specific things.

Suppose the transaction had passed in this way, that your Lordship was anxious to have some of these Marbles, the Government were willing to grant you a limited permission to take one or two pieces? — Certainly it was not so ; it must have been quite general.

Your Lordship has no certain recollection how it was? — No ; only that I did not know any thing of the state of Athens, and consequently my application must have been general.

*Veneris, 1<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

*The EARL of ELGIN, again called in, and Examined.*

WILL your Lordship be pleased to state the view under which the Collection was made?

[The Earl of Elgin, in answer, delivered in the following papers, which were read.]

“ A Letter dated London, 14th February 1816, signed Elgin, addressed to the Right Honourable Nicholas Vansittart.”

“ A Memorandum as to his Lordship's exclusive right of property in the Collection, dated February 1816.”

“ A Memorandum as to the delay in transferring the Earl of Elgin's Collection to the Public.”

Has your Lordship any account from which you can state to the Committee the actual sums which your Lordship has paid in obtaining these Marbles, and in transporting them to this country?

[His Lordship handed in a copy of a Letter addressed to Mr. Long on the 6th of May 1811, with a Postscript dated 29th February 1816, addressed to the Chairman of this Committee ; which was read.]

Has your Lordship any paper which exhibits the total? — No other than as it is stated in that letter, which I do not offer as a precise account, but it is merely to inform the Committee what was the nature of the expense.

Was any specific offer as to price, for obtaining those Marbles for the Public, made to your Lordship by Mr. Perceval, and in what year? — Yes ; I believe it was a few days after the date of the above letter to Mr. Long, in the name of Mr. Perceval, he did intimate to me, as I understood,



that Mr. Perceval would be disposed to recommend the sum of £ 30,000 to be given for the Collection as it then stood.

What passed in consequence of that offer? — I believe it is mentioned in the memorandum which I have given in, accounting for the delay — paper marked No. 3 — and which exactly states the grounds on which I declined the offer: it follows immediately after the extract from the Dilettanti publication, in these words: — “So that when Mr. Perceval, in 1811, proposed to purchase this Collection, not by proceeding to settle the price, upon a private examination into its merits and value, but by offering at once a specific sum for it; I declined the proposal as one which, under the above impressions, would be in the highest degree unsatisfactory to the Public, as well as wholly inadequate either in compensation of the outlay occasioned in procuring the Collection, or in reference to (what has since been established beyond all doubt) the excellence of the sculpture, and its authenticity as the work of the ablest artists of the age of Pericles.

Mr. Vansittart never made any specific offer on the part of the Public? — No, never, except in what passed last year, which was afterwards dropped.

What further has passed relating to the transfer of those Marbles to the Public, since 1811? — In the spring of 1815, Burlington House having been sold, Lord George Cavendish intimated a desire that I should remove the Marbles from thence in consequence. I applied to the Trustees of the British Museum to take them in deposit, considering that the circumstances of the times might not make it convenient for the Public to enter upon the transfer. In reply, the British Museum rejected my proposal, as not being consistent with their usual mode of proceedings, and they appointed three of their Members to enter into negociation with me for the transfer; which nomination, after some discussion, led to the Petition which I presented to Parliament in the month of June following.

Is there any price, in your Lordship's estimation of these Marbles, lower than which you would not wish to part with them? — No; there is no standard fixed in my mind at all.

Are there any persons by whom this Collection has been valued? — Not any one, to my knowledge.

Are the gentlemen mentioned in the list you have delivered in, designed on your Lordship's part to be examined as to the value of the Collection? — I gave in that list as thinking them proper persons, without consulting them on the occasion; they are the individuals best acquainted with the subject; and I fancy it would be satisfactory to the Public that they should be examined.

Are there any and what additional articles now offered that were not included in the offer to Mr. Perceval in 1811? — To the best of my knowledge about eighty additional cases of Architecture and Sculpture have been added, and also a collection of Medals.

*The Right Honourable CHARLES LONG (a Member of the Committee) Examined.*

YOU having been referred to in Lord Elgin's evidence, do you recollect what passed on that occasion? — Early in the year 1811 I was desired by Mr. Perceval to endeavour to ascertain, as far as I could, the value of Lord Elgin's Collection. I consulted various persons upon this subject; and after having done so, Mr. Perceval asked me, Whether I was satisfied that the Collection was worth £30,000? I told him I had no doubt it was worth that and more, from the testimony of those whom I had consulted: upon which he authorized me to state to Lord Elgin, that he was willing to propose that sum to Parliament for the purchase of the Collection, provided he made out, to the satisfaction of a Committee of the House of Commons, that he had expended a sum equal to that amount in obtaining the Collection and transporting it to this country. Upon my interview with Lord Elgin, his Lordship stated an account of his expenses amounting to double that sum, and declined the offer of Mr. Perceval.

*The  
Earl of Elgin.*

*Right Hon.  
Charles Long.*

WILLIAM HAMILTON, Esq. *called in, and Examined.*

*William Hamilton,  
Esq.*

HAVE you looked into Lord Elgin's correspondence at the Foreign Office, when he was ambassador, and do you find any correspondence on the subject of these Marbles?—I have examined the correspondence, and I have with me an extract of a despatch from his Lordship to Lord Hawkesbury, dated the 13th of January 1803.

*[It was delivered in, and read.]*

Is that the only trace of reference to his Lordship's pursuits in Greece, that you can find in the public correspondence?—I have not examined the whole of the correspondence, so that I cannot precisely say whether it is the only reference, but it is that to which my attention was particularly called.

Are you enabled to throw any light upon the question, Whether these Marbles were to be considered as having been acquired by his Lordship in his public capacity as ambassador to the Porte?—I never heard any grounds whatever for that opinion until within a few years during the time that I was in Turkey: it was never, to my knowledge, mentioned by individual travellers, or by any of his Majesty's officers.

Do you recollect any circumstances that have a contrary tendency?—I particularly recollect, when I was in Egypt, asking, by desire of Lord Elgin, Sir Richard Bickerton to assist his Lordship in carrying away from the coast of Greece some part of his Collection. He asked me whether those Marbles were intended by Lord Elgin for the Public, or whether they were his sole private property: I told him, exclusively the latter.

Did you not attend Lord Elgin to Greece; and were you not acquainted with much of the detail of the means of obtaining permission to remove those statues, as well as of the circumstances attending their removal?—I attended Lord Elgin on his way to Greece only as far as Sicily; from whence I went to Rome, by his desire, for the purpose of engaging the artists who were to carry on his operations at Athens. I joined Lord Elgin at Constantinople, in May 1800; my employment in his family did not necessarily put me exactly in the way of being acquainted with his communications with the Turkish Government respecting this subject. I was more immediately employed in the public business of the embassy; and about twelve months afterwards I went to Egypt, and never returned to Constantinople during Lord Elgin's embassy.

Have you any impression on your mind as to the nature of the permission that was granted by the Turkish Government?—None, of my own knowledge.

Through whom, and with whom, were the communications upon the subject of these permissions to obtain Marbles, and objects from Greece, carried on?—All communications between the British ambassador at Constantinople, and any persons connected with the Turkish Government, were carried on through the interpreter of the embassy; and the individuals in the Turkish Government who were particularly applied to on this subject by Lord Elgin, were the Captain Pacha and the Sultan's mother.

Were you present at Athens during the removal of any part of the Marbles?—Yes, I was.

During the removal of those that were taken from the Parthenon?—Yes, I was. I cannot say that I was present at Athens when any one particular object was taken down from the Parthenon; but the operations in general were going on while I was there. I had nothing to do with them myself, being at Athens quite as a private individual.

Did it appear to create any sensation either among the principal persons or the inhabitants of Athens?—No unpleasant sensation whatever: they seemed rather to feel it as a means of bringing foreigners into the country, and of having money spent amongst them.

Can you form any opinion of the danger of destruction to which those Marbles would have been exposed if Lord Elgin had not removed them?—From the state of degradation in which they were, and the injury they had evidently suffered during the last fifty years, it was clear that there was a continued

system of destruction going on, as well from the wantonness of the Turks, who amused themselves with firing upon the objects; and from the invitation that was held out by occasional travellers to the soldiers, and other people about the fortress, to bring them down heads, legs, or arms, or whatever else they could easily carry off.

Have you ever seen Nointel's drawings of the Parthenon, as it appeared in the year 1678?—Yes, I have.

Have not great dilapidation and degradation of the monuments taken place since that period, supposing Nointel's drawings to be correct?—Very great degradation indeed. As one instance, there was one large colossal figure, which is in the centre of the west pediment, almost entire in Nointel's time, of which Lord Elgin has only recovered, and that with difficulty, (it having been found amongst the ruins of the Temple,) a small part of the chest and shoulders.

How much, according to your best recollection, did remain of the numerous, and in many instances perfect, figures, which Nointel describes as existing in the west pediment?—There appears to be nineteen in Monsieur Nointel's drawing of the west pediment. I do not think, when Lord Elgin's artists began, that there were above seven or eight remaining: the whole of the centre had fallen to the ground long before the time that I was at Athens: I understood that one of the heads of the figures that are still left was broken off by a Turk, and dashed in pieces on the marble pavement.

Are you acquainted with the transaction relating to the purchase of the Phygalian Marbles?—Yes, I am. The best information I can give to the Committee, on the subject of the purchase of the Phygalian Marbles, is contained in a memorandum, the copy of which I put into Mr. Long's hands about ten days ago. This is the paper.

(March 8.)

[It was read as follows.]

*“Memorandum on the Purchase of the Phygalian Marbles, on Account of the British Government.*

“WHEN the first intelligence of the discovery of the Phygalian Marbles, by a party of English and German travellers, in the month of ———— 1812, was received in England, I heard, owing to my intimacy with the family of Mr. Cockerell, father of one of the fortunate discoverers, frequent and detailed accounts of the beauty of these remains of antiquity, and the extraordinary state of preservation in which they had been found, notwithstanding the lapse of more than twenty centuries since they had been sculptured. In that, and the subsequent year, drawings of the bas-reliefs were received in England by various hands; particularly some very correct ones by Mr. C. R. Cockerell, brought by Mr. Frederick North, all attesting the beauty of the composition, and eminently satisfactory with regard to the age in which they had been made. These drawings I saw frequently exhibited to persons the most competent to form a judgment of the merit of the originals; and they met with universal admiration, both in general society, and particularly at the meetings of the Dilettanti Society. It was on all hands hoped that they might be purchased by the British Government, and that they would not be deterred by the bad success of the negotiation for the Ægina Marbles, from becoming competitors also for these. These feelings were also expressed by several of the Trustees of the British Museum, but in such general terms, that I was not very sanguine of what seemed to be the wish of all being brought about by the efficient co-operation of a few; though I was aware that this offered the only chance of success. Perhaps the failure of the two successive attempts, which had been made for the purchase of the Ægina Marbles, damped, in some measure, the disposition of those who, from their public situation and correct judgment in all matters of taste, were qualified and entitled to interfere. However it was, the time for the public sale, announced for the 1st of May, 1814, was fast approaching, and no steps were taken for the attainment of the object, of which I was



*William Hamilton,  
Esq.*

aware, beyond a few visits, which I received about that time from General Turner, to express the hopes of the Prince Regent, to whom the drawings, brought home by Mr. North, had been submitted by Mr. Cockerell, the father, that the Marbles in question would be purchased; and from Mr. Planta, to express the same hopes on the part of the British Museum, though unauthorized officially by the Trustees.

"With regard to the supposed value of these Marbles, as none had been seen in England, and scarcely any traveller of taste or judgment who had seen them at Corfu, except Mr. North, had given his opinion in this country as to their relative or comparative merit; the only criterions that any one could go by were, first, a comparison between the drawings of them and the original works of Phidias in the Elgin Collection: and, secondly, the price put upon them by the proprietors, below which it was formally declared that they would not be parted with; and a sum equal to which I was assured that one of the proprietors had offered to give, if the public sale could be dispensed with, or if no larger sum were offered. His price was £.15,000, or 60,000 Spanish dollars: the Collection might in fact be worth that sum, or more or less; it was not possible to anticipate. However, I felt confident, from the degree of merit which it was evident they must possess, at the sight of drawings sent home by Mr. R. Cockerell, a gentleman incapable of disguise, as well as from the interest which must necessarily be felt in every work of Grecian art executed in the age of Pericles; or, at least, in that immediately subsequent. Considering likewise the general disappointment and regret which would be felt if the moment were lost, and they should irrecoverably get into the hands of one of the Continental Sovereigns, I was convinced that it would be desirable, for the cause of the arts in England, that the purchase should, if possible, be effected.

"Lord Castlereagh being at this time absent on the Continent, I applied forthwith to the First Lord of the Treasury, the Chancellor of the Exchequer, and the Colonial Secretary of State; and on laying before them the above considerations, I received from them severally their consent, that the Governor of Zante should be authorized to effect the purchase, at a public sale, to the amount mentioned. A messenger was immediately sent off, who arrived a few days previous to the sale, and the bargain was concluded for 60,000 dollars."

Was the purchase effected at £.15,000?—The price was 60,000 dollars; by the course of exchange it came to £.19,000.

To what circumstance was it owing a public sale could not be dispensed with?—Because the property belonged half to Germans and half to Englishmen, and they would not allow any one, even of the discoverers, to make the purchase without a public sale. Mr. Lee, one of the Englishmen, a gentleman of large fortune in Warwickshire, I was assured, offered the money if he was allowed to take them without a public sale, and I have that in Mr. Cockerell's hand-writing.

Do you know what the expense of bringing them to England was?—No, I do not; they came over in a ship of war or a transport, therefore I should think the expense would be very little.

You mentioned that the Public were disappointed respecting the *Ægina* Marbles; in what way was that?—They were discovered, about two years before, by two English travellers and two German travellers. Mr. Cockerell was one of the English discoverers, and he wrote a detailed account of it home to his father, and mentioned, that the value they set upon them at Athens, at that time, was £.6,000. This being communicated, and being the subject of conversation at the Dilettanti Society, Lord Hardwicke, who is a member of that society, and a trustee of the British Museum, undertook to recommend to the trustees of the British Museum, to request the authority of Government to make an offer of £.6,000. The offer was made in the first instance through Mr. Cockerell; but on these conditions, that we should be allowed to bring home the Marbles to England; and, if they were found worth £.6,000, that we should have the refusal of them; if not, they should be allowed to be exported,

free of duty, for any other purchaser. This offer having arrived at Athens, was not accepted; for they said it was a kind of blind bargain; that they did not know what might become of them. Afterwards the British Museum sent out Mr. Combe, the superintendant of Antiquities, to Malta, to bid £8,000, at a sale of them expected to take place on the first of November. He arrived a few days before that date: he waited the month of November, but no sale took place, and he left his commission with the Governor of the island; but in the mean time a private sale had taken place at Zante to the Prince Royal of Bavaria; but, notwithstanding they were sold to the Prince Royal of Bavaria, they were conveyed for a few months to Malta, for greater security: And there was a considerable difference of opinion, whether we ought not to have insisted upon a second sale, having been disappointed in the first sale not having taken place at Malta, as it was publicly announced; but it was ultimately determined to give up the matter.

Can you state what sum the Prince Royal of Bavaria gave for those Marbles?—I understood £6,000.

Do you know of what those Ægina Marbles consisted?—I think there were seventeen figures with sixteen heads, which were found under the two pediments of the Temple of Jupiter at Ægina.

Of what proportions were the figures?—I should say between three and four feet.

Do you recollect what part of the Collection of my Lord Elgin was received after the year 1812?—Yes: I have here a memorandum, which I will read in answer to the question.—“I have not been able to ascertain, with precision, all the objects of sculpture and architecture which were added to Lord Elgin's Collection in the year 1812; but the following list contains the descriptions of all which are already ascertained:

#### A. *From the Tympanum.*

1. The neck and shoulders of the colossal central figure of the west pediment, called by Visconti, Neptune.
2. The forehead and eye-sockets of Minerva.
3. Two horses' heads in one block.

#### B. *Metopes.*

4. Three Metopes, called severally, in Visconti's list, Nos. 6, 9, and 13: they are three of the most perfect in the Collection.

#### C. *Frieze.*

5. Twenty slabs of the Procession, of which eighteen are marked 1812: the other two are not yet ascertained. Eight or ten of these eighteen are amongst the least mutilated of the Collection: six of them are very much mutilated.

#### D. *Detached Pieces of Sculpture, &c.*

6. Ten or twelve heads of statues from Athens.
7. A large proportion of the marble vases, with sculptures and inscriptions.
8. All the sepulchral monumental sculptures; which, however, are of later times, and of inferior merit.
9. All the earthen vases from Athens.
10. All the ex-votos.
11. The Sarcophagus, with a cover, which is in very bad taste, and worth only the marble.
12. An antique lyre, in cedar wood.
13. Two antique flutes, in cedar wood.

*William Hamilton,  
Esq.*

14. A richly-wrought bronze urn, with a marble urn which enclosed it.  
 15. A variety of inscriptions, which I have not yet been able to ascertain; but which I can designate on reference to a book, in which I copied all which were received at an earlier date. The inscriptions of the greatest interest were, however, received prior to 1812.  
 16. The medals added here, as they were not included in the offer to Mr. Perceval."

Of what antiquity do you consider the lyre and the flutes?—I have always conceived them to be of the best times of Greece—the time of the Grecian Republic.

Have you looked at this Collection with any view to its money value?—Yes, I have: I have made a valuation, which I will read if it is desired.

Theseus .....	£4,000
Ilissus .....	4,000
Female Group .....	4,000
Ditto ditto .....	4,000
Iris .....	2,000
Three Horses' Heads .....	2,000
Torso of Neptune .....	500
Remainder of the Pediment .....	2,000
	<hr/>
	22,500 Pediment.
Metopes (19) .....	10,000
Fifty-three pieces of at £400 .....	20,300
Bacchus .....	1,000
Caryatis .....	700
Casts from the Parthenon .....	1,000
Doric Columns and Architecture .....	400
Ionic ditto, and ditto .....	800
Inscriptions .....	2,000
Etruscan Bas-reliefs .....	200
Vases from Athens .....	400
Bronze Vase .....	200
Medals .....	800
Drawings .....	500
	<hr/>
	£60,800

ARTICLES on which no Value whatever is set in the foregoing List :

Casts from the Temple of Theseus.  
 Ditto from the Choragic Monument.  
 Sun Dial.  
 Various Heads from Athens.  
 An unique Lyre in cedar wood.  
 Two Flutes in ditto.  
 Sarcophagus—Fragments of Architecture and Sepulchral Monuments.



*Luna, 4<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

JOSEPH NOLLEKENS, Esq. *R. A. called in, and Examined.*

ARE you well acquainted with the Collection of Marbles brought to England by Lord Elgin?—*Joseph Nollekens, Esq.*  
I am.

What is your opinion of those Marbles as to the excellency of the work?—They are very fine; the finest things that ever came to this country.

In what class do you place them, as compared with the finest Marbles which you have seen formerly in Italy?—I compare them to the finest of Italy.

Which of those of my Lord Elgin's do you hold in the highest estimation?—I hold the Theseus and the Neptune two of the finest things; finer than any thing in this country.

In what class do you place the bas reliefs?—They are very fine, among the first class of bas relief work.

Do you think that the bas reliefs of the Centaurs are in the first class of art?—I do think so.

Do you think the bas relief of the frieze, representing the Procession, also in the first class of the art?—In the first class of the art.

Do you conceive those two sets to be of or about the same date?—I cannot determine upon that.

Have you ever looked at this Collection with a view to the value of it?—No, I have not.

Can you form any sort of estimate of the value of it?—I cannot say any thing about the value.

Do you think it very desirable, as a National object, that this Collection should become public property?—Undoubtedly.

Can you form any judgment as to the date of those works, comparing them with other works that you have seen in Italy?—I suppose they are about as old; but they may be older or later.

To which of the works you have seen in Italy do you think the Theseus bears the greatest resemblance?—I compare that to the Apollo Belvidere and Laocoon.

Do you think the Theseus of as fine sculpture as the Apollo?—I do.

Do you think it is more or less of ideal beauty than the Apollo?—I cannot say it is more than the Apollo.

Is it as much?—I think it is as much.

Do you think that the Theseus is a closer copy of fine nature than the Apollo?—No; I do not say it is a finer copy of nature than the Apollo.

Is there not a distinction amongst artists, between a close imitation of nature and ideal beauty?—I look upon them as ideal beauty and closeness of study from nature.

You were asked just now if you could form any estimate of the value of this Collection; can you put any value upon them comparatively with the Townley Marbles?—I reckon them very much higher than the Townley Marbles for beauty.

Suppose the Townley Marbles to be valued at £20,000, what might you estimate these at?—They are quite a different thing: I think the one is all completely finished and mended up, and these are real fragments as they have been found, and it would cost a great deal of time and expense to put them in order.

For the use of artists, will they not answer every purpose in their present state?—Yes, perfectly; I would not have them touched.

*Joseph Nollekens,  
Esq.*

Have you seen the Greek Marbles lately brought to the Museum?—I have.

How do you rank those in comparison with these?—Those are very clever, but not like those of Lord Elgin's.

Then you consider them very inferior?—No; I consider them inferior to Lord Elgin's; not very inferior, though they may be called inferior.

Were you ever in Greece yourself?—No, never further than Rome and Naples.

When you studied in Italy, had you many opportunities of seeing remains of Grecian art?—I saw all the fine things that were to be seen at Rome, in both painting and sculpture.

Do you remember a piece of bas relief representing Bacchus and Icarus in the Townley Collection?—I recollect all those things; I used to spend my Sundays there with Mr. Townley.

Do you happen to recollect particularly that piece?—No, I do not recollect it among the great quantity of things.

Have you formed any idea of the value of these objects in the light of acquisitions to individuals, as objects of decoration, if sold individually?—I cannot put a value upon them; they are by far the finest things that ever came to this country.

Do you mean by that, that you consider them so valuable, that you cannot put a value upon them?—No, I do not know; as to fine things, they are not to be got every day.

Do you consider part of the value of the Townley Collection to have depended upon the cost and labour incurred in restoring them?—As for restoring them, that must have cost a great deal of money: I know Mr. Townley was there for years about them.

Have the Elgin Collection gained in general estimation and utility since they have been more known and studied?—Yes.

*JOHN FLAXMAN, Esq. R. A. called in, and Examined.*

*John Flaxman,  
Esq.*

ARE you well acquainted with the Elgin Collection of Marbles?—Yes, I have seen them frequently, and I have drawn from them; and I have made such inquiries as I thought necessary concerning them respecting my art.

In what class do you hold them, as compared with the first works of art which you have seen before?—The Elgin Marbles are mostly basso-relievos, and the finest works of art I have seen. Those in the Pope's Museum, and the other galleries of Italy, were the Laocoon, the Apollo Belvidere; and the other most celebrated works of antiquity were groups and statues. These differ in the respect that they are chiefly basso-relievos, and fragments of statuary. With respect to their excellence, they are the most excellent of their kind that I have seen; and I have every reason to believe that they were executed by Phidias, and those employed under him, or the general design of them given by him at the time the Temple was built; as we are informed he was the artist principally employed by Pericles and his principal scholars, mentioned by Pliny, Alcamenes, and about four others immediately under him; to which he adds a catalogue of seven or eight others, who followed in order; and he mentions their succeeding Phidias in the course of twenty years. I believe they are the works of those artists; and in this respect they are superior almost to any of the works of antiquity, excepting the Laocoon and Toro Farnese; because they are known to have been executed by the artists whose names are recorded by the ancient authors. With respect to the beauty of the basso-relievos, they are as perfect nature as it is possible to put into the compass of the marble in which they are executed, and that of the most elegant kind. There is one statue also which is called a Hercules or Theseus, of the first order of merit. The fragments are finely executed; but I do not, in my own estimation, think their merit is as great.

What fragments do you speak of?—Several fragments of women; the groups without their heads.

*John Flaxman,  
Esq.*

You do not mean the Metopes?—No; those statues which were in the east and west pediments originally.

In what estimation do you hold the Theseus, as compared with the Apollo Belvidere and the Laocoon?—If you would permit me to compare it with a fragment, I will mention, I should estimate it before the Torso Belvidere.

As compared with the Apollo Belvidere, in what rank do you hold the Theseus?—For two reasons, I cannot at this moment very correctly compare them in my own mind. In the first place, the Apollo Belvidere is a divinity of a higher order than the Hercules; and therefore I cannot so well compare the two. I compared the Hercules with a Hercules before, to make the comparison more just. In the next place, the Theseus is not only on the surface corroded by the weather; but the head is in that impaired state, that I can scarcely give an opinion upon it; and the limbs are mutilated. To answer the question, I should prefer the Apollo Belvidere certainly, though I believe it is only a copy.

Does the Apollo Belvidere partake more of ideal beauty than the Theseus?—In my mind it does decidedly: I have not the least question of it.

Do you think that increases its value?—Yes, very highly. The highest efforts of art in that class have always been the most difficult to succeed in, both among ancients and moderns, if they have succeeded in it.

Supposing the state of the Theseus to be perfect, would you value it more as a work of art than the Apollo?—No; I should value the Apollo for the ideal beauty before any male statue I know.

Although you think it is a copy?—I am sure it is a copy; the other is an original, and by a first rate artist.

The Committee is very anxious to know the reason you have for stating so decidedly your opinion that the Apollo is a copy?—There are many reasons; and I am afraid it would be troublesome to the Committee to go through them. The general appearance of the hair, and the mantle of the Apollo Belvidere, is in the style more of bronze than of marble; and there is mentioned in the Pope's Museum (Pio Clementino) by the Chevalier Visconti, who illustrated that museum, that there was a statue in Athens, I do not know whether it was in the city or some particular temple, or whether the place is mentioned, an Apollo Alexicacos, a driver away of evil, in bronze, by Calamis, erected on account of a plague that had been in Athens: from the representations of this statue in basso-relievos with a bow, it is believed that this figure might be a copy of that. One reason I have given is, that the execution of the hair and cloak resembles bronze. But another thing convinces me of its being a copy: I had a conversation with Visconti and Canova on the spot; and my particular reason is this, a cloak hangs over the left arm, which in bronze it was easy to execute, so that the folds on one side should answer to the folds on the other; the cloak is single, and therefore it is requisite that the folds on one side should answer to the folds on the other; there is no duplication of drapery: in bronze that was easy to execute, but in marble it was not; therefore, I presume, the copyist preferred copying the folds in front, but the folds did not answer to each other on one side and the other; those on the back appear to have been calculated for strength in the marble, and those in front to represent the bronze, from which I apprehend they were copied. There is another reason; which is, that the most celebrated figure of antiquity is mentioned by Pliny and its sculptor, the Venus of Cnidus by Praxiteles; and he mentions it in a remarkable manner, for he says, the works of Praxiteles in the Ceramicus, not only excel those of all other sculptors, but his own; and this Venus excels all that he ever did. Now it seems inconceivable, that so fine a statue as the Apollo could have been executed without its name being brought down to us, either by Pliny or Pausanias, if it had been esteemed the first statue in the world.



*John Flaxman,  
Esq.*

Do you think it of great consequence to the progress of art in Britain that this Collection should become the property of the Public?—Of the greatest importance, I think; and I always have thought so, as an individual.

Do you conceive practically, that any improvement has taken place in the state of the arts in this country, since this Collection has been open to the Public?—Within these last twenty years I think sculpture has improved in a very great degree, and I believe my opinion is not singular; but unless I was to take time to reflect upon the several causes, of which that has been the consequence, I cannot pretend to answer the question: I think works of such prime importance could not remain in the country without improving the public taste and the taste of the artists.

In what class do you hold the Metopes, as compared with the Frieze?—I should think, from a parity of reasoning adopted between the Metopes and the flat basso-relievos with that adopted between the Apollo Belvidere and the Theseus or Hercules, the Metopes are preferable to the flat basso-relievos, inasmuch as the heroic style is preferable to that of common nature.

Should you have judged the Metopes to be of very high antiquity if you had seen them, not knowing from what temple they were brought?—I should certainly have taken them to be of the age to which they are attributed, the age of Phidias.

What characteristic marks do you observe of high antiquity, as compared with the other works of antiquity?—In the first place, I observe a particular classification of the parts of the body; and I have adverted to the medical writer of that age, Hippocrates, and find that the distinctions of the body, when they have been taken from the finest nature in the highest state of exercise, and in the best condition, in all respects, which might be expected from those who possessed great personal beauty, and cultivated habits of living most likely to produce it, and who were accustomed to see it frequently in public exercises. This classification, which they appeared to prefer, is conformable to the distinctions in the statues. It is well known, that in the writings of Hippocrates a great deal of attention is paid to the economy of the human body and its interior parts, but that its exteriors are not described as our modern anatomists describe them, but in a simpler manner, by a general classification of parts and muscles. What I would particularly say on the subject is this: Hippocrates describes the edges of the ribs as forming a semicircle at the bottom of the upper thorax; he describes, with some accuracy, the meeting and form of the upper part of the scapula and acromion with the collar bone: that part is particularly marked in these figures. He describes the knee-pan as a single bone; and that was their manner of making the knee in the statues of that time: and, if I remember right, also he describes the upper part of the basin bone, which is particularly marked in the antique statues. In a few words, the form of the body has a classification of a simple kind in a few parts, such as I find in the ancient anatomists, and such as are common in the outlines of the painted Greek vases: besides, as far as I can judge from our documents of antiquity, the painted Greek vases for example, those that come nearer to the time in which these Marbles are believed to be produced, are conceived in the same character, and drawn in the same manner.

Did not that classification continue much later than the time of Pericles?—Yes, it did continue later, but it became more complicated, and in some cases more geometrical.

Does the anatomy of these figures agree with the anatomy of the Laocoon or of the Toro Farnese?—They agree most with the Toro Farnese. I cannot judge very accurately of that at this time, for it was about to be removed from Rome at the time I was there, and it is very much broken. In respect to the Laocoon, I believe it to be a very posterior work, done after a time when considerable discoveries had been made in anatomy in the Alexandrian school; which I think had been communicated not only among physicians, but among artists all over Greece; and in the Laocoon the divisions are much more numerous.

Do you observe any considerable difference in the conformation of the horses, between the Metopes and the Procession?—It is to be recollected, both in the Metopes and the Procession, that

different hands have been employed upon them, so that it is difficult, unless I had them before me, to give a distinct opinion, particularly as the horses in the metopes have not horses' heads: I do not think I can give a very decided opinion upon it, but in general the character appears to me very much the same.

Should you have judged the metopes and the frieze to be of the same age, if they had not come from the same Temple? — Yes, undoubtedly I should.

Have you ever looked at this Collection, with a view to its value in money? — I never have; but I conceive that the value in money must be very considerable, judging only from the quantity of sculpture in it; the question never occurred to me before this morning, but it appears to me that there is a quantity of labour equal to three or four of the greatest public monuments that have lately been erected; and I think it is said, either in Chandler's Inscriptions or in Stuart's Athens, that the Temple cost a sum equal to £.500,000.

Have you seen the Greek Marbles lately deposited in the British Museum? — Yes.

In what class do you place those, as compared with the basso-relievos of Lord Elgin's Collection? — With respect to the excellence of workmanship, the metopes and the basso-relievos of Procession are very superior to those in the Museum, though the composition of the others are exquisite.

Which do you think the greatest antiquity? — Lord Elgin's; the others I take to be nearly twenty years later.

In what rate do you class these Marbles, as compared with Mr. Townley's Collection? — I should value them more, as being the ascertained works of the first artists of that celebrated age: the greater part of Mr. Townley's Marbles, with some few exceptions, are perhaps copies, or only acknowledged inferior works.

Do you reckon Lord Elgin's Marbles of greater value, as never having been touched by any modern hand? — Yes.

In what class do you hold the draped figures, of which there are large fragments? — They are fine specimens of execution; but in other respects I do not esteem them very highly, excepting the Iris, and a fragment of the Victory.

Do you consider those to be of the same antiquity? — I do.

Be pleased to account for the difference in their appearance? — I think sculpture at that time made a great stride. Phidias having had the advantage of studying painting, first gave a great freedom to his designs; that freedom he was able to execute, or to have executed, with great ease in small and flat works; but as the proportions of the particular drawings of the figures were not so well understood generally as they were a few years afterwards, there are some disproportions and inaccuracies in the larger figures: the necessary consequences of executing great works when the principles of an art are not well established.

Do you recollect two figures, that are sitting together with the arms over each other? — Yes.

Is your low estimation of the draped figures applicable to those? — My opinion may be incorrect, and it may be more so by not having the figures before me; but I meant my observation to apply to all the draped figures.

Were the proportions of those statues calculated to have their effect at a particular distance? — I believe not; I do not believe the art had arrived at that nicety.

You have remarked probably those parts, particularly of the Neptune and some of the Metopes, that are in high perfection, from having been preserved from the weather? — I have remarked those that are in the best condition.

Did you ever see any statue higher finished than those parts, or that could convey an idea of high finish more completely to an artist? — I set out with saying, that the execution is admirable.

In those particular parts have not you observed as high a finish as in any statue that ever you saw? — Yes; and in some places a very useless finish, in my opinion.

*John Flaxman,  
Esq.*

*John Flaxman,  
Esq.*

Do you think the Theseus and the Neptune of equal merit, or is one superior to the other?—Chevalier Canova, when I conversed with him on the subject, seemed to think they were equal; I think the Ilissus is very inferior.

You think the Ilissus is inferior to the Theseus?—Extremely inferior: and I am convinced, if I had had an opportunity of considering it with Chevalier Canova, he would have thought so too.

Can you inform the Committee, whether the climate of England is likely to have a different effect upon the statues, from the climate from which they were brought, and whether it would be possible, by keeping them under cover, to prevent the effect of the climate?—Entirely.

You know the bas relief in the Townley Collection of Bacchus and Icarus?—Yes.

What do you consider the workmanship of that, comparatively with any of Lord Elgin's bas reliefs?—Very inferior.

**RICHARD WESTMACOTT, Esq. R. A., called in, and Examined.**

*Richard Westmacott,  
Esq.*

ARE you well acquainted with the Elgin Marbles?—Yes.

In what class of art do you rate them?—I rate them of the first class of art.

Do you speak generally of the principal naked figures, and of the metopes and the frieze?—I speak generally of their being good things, but particularly upon three or four groups; I should say that two are unequalled; that I would oppose them to any thing we know in art, which is the River God and the Theseus. With respect to the two principal groups of the draped figures, I consider them also of their kind very superior to any thing which we have in this Country in point of execution.

Do you reckon the metopes also in the first class of art?—I should say generally, for style, that I do.

Do you say the same of the frieze?—I think, both for drawing and for execution, that they are equal to any thing of that class of art that I remember.

Do the metopes and the frieze appear to you to be of the same age?—They do not appear to me to be worked by the same person, but they appear to me of the same age; the mind in the compositions, the forms, and consent of action, only lead me to think so; their execution being not only unequal in themselves, but very inferior to the Panathenæan Procession.

Do the general proportions of the horses appear to you to be the same?—Generally so, I think.

Should you have judged the metopes to be of very high antiquity, if you had not known the Temple from which they came?—I should consider them so from their form.

In what rate should you place the Theseus and the River God, as compared with the Apollo Belvidere and the Laocoon?—Infinitely superior to the Apollo Belvidere.

And how as to the Laocoon?—As to the Laocoon, it is a very difficult thing for me to answer the question, more particularly applying to execution, because there is not so much surface to the Theseus or Ilissus as there is to the Laocoon; the whole surface to the Laocoon is left, whereas to the other we cannot say there is more than one-third of the surface left.

Which do you prefer; the Theseus, or the River God?—They are both so excellent, that I cannot readily determine; I should say the back of the Theseus was the finest thing in the world; and that the anatomical skill displayed in front of the Ilissus, is not surpassed by any work of art.

As compared with the figures that are on Monte Cavallo, how should you class those two works?—I consider them, in regard to nature and form, equal; but that in playfulness of parts, the Theseus and the Ilissus are superior.

Do they seem to approach nearly the same ages to execution?—There is not sufficient surface for me to judge of the execution in either.

Do you consider the remains of the draped female figures to be of the same excellence with the figures just mentioned?—Yes; certainly.



Probably the same hand? — Yes; I have very little doubt of it.

Have you ever considered this Collection, with a view to value in money? — No, I have not.

Have you any means of forming such a calculation? — I should not know how to form such a calculation, not knowing any similar works to compare them with.

In what class do you estimate the Elgin Marbles, as compared with the Townley Marbles? — Superior.

Are you acquainted with the Phygalian Marbles lately brought to the British Museum? I have seen them, and have examined them.

As compared with the Elgin bas reliefs, which are superior? — The Elgin bas reliefs.

Which do you consider most ancient? — I should think they are both of the same age, they both seem to be the effort of a great mind; but that the Phygalian Marbles do not appear to have had men to execute them of the same talents with the persons who executed the others. There are parts of the Phygalian Marbles which are equal in execution to the Elgin Marbles, (I am now speaking of the draperies,) but in proportions they are unequal to the Elgin Marbles, which possess truth united with form, which is the essence of sculpture.

Do you think it of great consequence to the improvement of art, that this Collection should become the property of the Public? — Decidedly so: from the great progress which has been made in art in this country for the last fifty years, we have every reason to think, that even the present men, as well as young men rising up, having these things to look to, are less likely to be mannered.

Do you think these Marbles are well calculated for forming a school of artists? — I have no doubt of it.

You state, that you think the Theseus much superior to the Apollo Belvidere; upon what particular view do you form that opinion? — Because I consider that the Theseus has all the essence of style with all the truth of nature; the Apollo is more an ideal figure.

And you think the Theseus of superior value, on that account? — Yes; that which approaches nearest to nature, with grand form, artists give the preference to.

Do you think there is any comparison as to the value between these and the Townley Marbles? — This Collection I consider as more a Collection for Government, and to form a school of study; the Townley Marbles have a certain decided value; you can form a better estimate of those, because you can make furniture of them; these you could not, they are only fit for a school. The Townleyan Marbles being entire, are, in a commercial point of view, most valuable: but the Elgin Marbles, as possessing that matter which artists most require, claim a higher consideration.

Do not you think they might be divided into three or four lots, that might be desirable to different countries for that purpose? — I think it would be a pity to break such a connected chain of art.

Do not you think it would answer that purpose? — No; I think each nation would regret that it had not the other part, and that it would lower their value.

FRANCIS CHAUNTRY, Esq. *called in, and Examined.*

ARE you well acquainted with the Elgin Marbles? — I have frequently visited them.

In what class, as to excellence of art, do you place them? — Unquestionably in the first.

Do you speak generally of the Collection? — I mean the principal part of the Collection, that part that belonged to the Temple of Minerva.

As compared with the Apollo Belvidere and Laocoon, in what class should you place the Theseus and the River God? — I look upon the Apollo as a single statue; the Theseus and the River God form a part of a group. I think, looking at the group in general, I should say they are in the highest style of art; that degree of finish which you see in the Apollo, would be mischievous in them. I think they are quite in a different style of art from the Apollo.

Richard Westmacott,  
Esq.

Francis Chantry,  
Esq.

*Francis Chauntry,  
Esq.*

Are they not more according to common, but beautiful nature, than the Apollo?—Certainly; I mean nature in the grand style, not the simplicity of the composition visible in every part: but simplicity and grandeur are so nearly allied, it is almost impossible to make a distinction.

Do you place the metopes, and the frieze of the Festival, in the highest class of art?—The frieze, I do unquestionably; the bas relief, I mean.

Do you think that superior, in execution and design, to the alto relievo?—I do not know, speaking of them comparatively; they are different in their style.

Do they appear to you to be of the same age?—I think they do; I never thought otherwise.

Do the horses appear to you to be treated in the same manner, and to be formed according to the same principles?—Considering the difference between basso relievo and alto relievo, I think they are; but that makes a great difference in the general appearance of them.

In what class of art do you place the draped female figures?—As applied to their situation, I place them also in the first class; but, if they were for the inside of a building, I should say they were not in the first class; those were for a broad light, consequently the drapery is cut into small parts, for the sake of producing effect; for we find through the whole of that Collection, effect has been their principal aim, and they have gained it in every point.

Have you ever looked at this Collection, with a view towards its value in money?—I really do not know what to compare them with.

In what class should you estimate these, as compared with the Townley Marbles?—In the Townley Marbles we find individual excellence, but in these we find a great deal more; we find individual excellence combined with grand historical composition.

Do you reckon these of superior value, from never having been restored or retouched?—I should certainly think them not the worse for being in their present state.

Have you seen the Greek bas reliefs, lately brought to the Museum?—Yes, I have seen them.

How do you estimate them as works of art, as compared with the Elgin bas reliefs?—I look upon them as very fine in composition; but in execution, what we must expect in works taken from the outside of buildings; works done by different people: they are very fine of their kind, but in point of execution much inferior to Lord Elgin's, and indeed inferior in design.

Which appears to you to be of the highest antiquity?—I cannot say.

As compared with the figures on Monte Cavallo, how do you rate the Theseus?—It is very much in the same style.

Do you judge they are nearly of the same age?—That I cannot say; that is a point that has been so much disputed.

Do you think it of great importance to the art of sculpture, that this Collection should become the property of the Public?—I think it of the greatest importance in a national point of view.

When you mention that these statues are rather calculated for a distant effect, do you mean they are not very highly finished?—Yes; and that is very surprising; they are finished to a high degree, but the arrangement is calculated to be seen at a great distance.

CHARLES ROSSI, Esq. *R. A. called in, and Examined.*

*Charles Rossi,  
Esq.*

ARE you well acquainted with the Elgin Marbles?—Yes.

In what class of art do you reckon them?—The finest that I have ever seen.

Do you think any figures in Lord Elgin's Collection equal to the Apollo Belvidere and the Laocoon?—I think they are superior in my judgment.

Which do you consider as superior?—The Theseus and the River God, and the Torsos also; there are one or two of them, but they are very much mutilated.

In what class of art do you reckon the metopes?—The metopes I do not think so fine as the rest of the bas reliefs.

Do you think the metopes are of the same antiquity as the frieze and other parts?—Yes, I suppose they are.

Do you reckon the frieze of the Procession in the highest class of art?—Yes; they are in a superior style; I should say they were jewels.

In what class do you reckon the draped female figures?—One in particular is a very fine thing, I think.

Generally speaking, in what class do you place them?—In the very first.

Have you looked at this Collection, with a view as to its money value?—Never.

Have you seen the Greek Marbles lately brought to the British Museum?—Yes.

In what class do you place them, as compared with the basso relievos of the frieze?—I consider them materially inferior to any of those of Lord Elgin's.

Do you think them of the same antiquity, or later or earlier?—I have never thought about that.

Do you think it of great consequence to the progress of art in this Country, that this Collection should become the property of the Public?—I think it is; it is the first Collection in the world, I think. I wrote a note to my friend Canova, at Paris, as an inducement for him to come over, saying, — If he had not seen Lord Elgin's Marbles, he had seen nothing yet; and when he saw them, he was satisfied they were as fine things as he had ever seen.

Charles Rossi,  
Esq.

*Martis, 5<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

Sir THOMAS LAWRENCE, Knt. R. A. *called in, and Examined.*

Are you well acquainted with the Elgin Marbles?—Yes, I am.

In what class of art do you consider them?—In the very highest.

Do you think it of importance that the Public should become possessed of those Marbles, for the purpose of forming a school of art?—I think they will be a very essential benefit to the arts of this country, and therefore of that importance.

In your own particular line of art, do you consider them of high importance, as forming a national school?—In a line of art which I have very seldom practised, but which it is still my wish to do, I consider that they would; namely, historical painting.

Have you had opportunities of viewing the antique sculpture which was formerly in Italy, and recently at Paris?—Very recently at Paris.

Can you form any estimate of the comparative merit of the finest of the Elgin Marbles, as compared with the finest of those works of art?—It is rather difficult; but I think that the Elgin Marbles present examples of a higher style of sculpture than any I have seen.

Do you conceive any of them to be of a higher class than the Apollo Belvidere?—I do; because I consider that there is in them an union of fine composition, and very grand form, with a more true and natural expression of the effect of action upon the human frame, than there is in the Apollo, or in any of the other most celebrated statues.

Are you well acquainted with the Townley Collection of Marbles?—Yes, I am.

In what comparative class should you place the Elgin Marbles, as contrasted with those?—As superior.

Do you consider them as more valuable than the Townley Collection?—Yes, I do.

Sir Thos. Lawrence,  
Knt.



*Sir Thos. Lawrence,  
Knt.*

Is that superiority, in your opinion, applied to the fitness of the Elgin Marbles for forming a school of art, or is it as to what you conceive to be the money value? — I mean as to both.

Are you acquainted with the Phygalian Marbles lately brought to the Museum? — Yes.

Compared with the Elgin bas reliefs, in what class do you estimate them? — I think generally, that the composition of them is very fine; that some of the designs are fully equal to those in the Elgin Marbles; but the execution generally is inferior.

Have you any thing that leads you to form any conjecture as to the age of the Phygalian Marbles, compared with the age of the Elgin Marbles? — I should guess that they must have been very nearly of the same age.

Do you consider the metopes to be of equal or inferior sculpture to the frieze? — I think that the frieze of the Panathenaic Procession is of equal merit throughout. I do not think the same of the metopes; but I think that some of the metopes are of equal value with the frieze.

Do they appear to you to be of the same age? — Yes, I think so. The total and entire difference of the character of relief appears to have arisen from the difference of situation in which they were placed.

You have stated, that you thought these Marbles had great truth and imitation of nature; do you consider that that adds to their value? — It considerably adds to it, because I consider them as united with grand form. There is in them that variety that is produced in the human form, by the alternate action and repose of the muscles, that strikes one particularly. I have myself a very good collection of the best casts from the antique statues, and was struck with that difference in them, in returning from the Elgin Marbles to my own house.

What do you think of the Theseus, compared with the Torso Belvidere? — I should say that the Torso is the nearest, in point of excellence, to the Theseus. It would be difficult to decide in favour of the Theseus; but there are parts of the Torso in which the muscles are not true to the action, and they invariably are in what remains of the Theseus.

Do you happen to know at what price that was valued in the Collection at the Louvre? — I do not.

You have seen the Hercules of Lord Lansdowne's Collection? — Yes.

What comparison does that bear to the Theseus or the Neptune? — I think it inferior.

Do you think it much inferior? — There are parts that are very inferior. There are parts in that that are very grand, and parts very inferior.

Do you think any estimate might be placed on these Marbles, by comparison with pictures? — No; it would be very difficult: I cannot do it myself.

Do you consider, on the whole, the Theseus as the most perfect piece of sculpture, of a single figure, that you have ever seen? — Certainly, as an imitation of nature; but as an imitation of character I could not decide, unless I knew for what the figure was intended.

RICHARD PAYNE KNIGHT, Esq. *called in, and Examined.*

*R. P. Knight,  
Esq.*

ARE you acquainted with the Elgin Collection? — Yes; I have looked them over, not only formerly, but I have looked them over on this occasion, with reference to their value.

In what class of art do you place the finest works in this Collection? — I think of things extant, I should put them in the second rank — some of them: they are very unequal; the finest I should put in the second rank.

Do you think that none of them rank in the first class of art? — Not with the Laocoon and the Apollo, and these which have been placed in the first class of art; at the same time I must observe, that their state of preservation is such, I cannot form a very accurate notion; their surface is gone mostly.

Do you consider them to be of a very high antiquity? — We know from the authority of Plutarch, that those of the Temple of Minerva, which are the principal, were executed by Callicrates and Ictinus,

and their assistants and scholars; and I think some were added in the time of Hadrian, from the style of them.

Do you consider what is called the Theseus and the River God, as works of that age?—The River God I should think, certainly—of the Theseus I have doubts whether it was in that age, or added by Hadrian; there is very little surface about it, therefore I cannot tell: the River God is very fine.

Do you consider the River God as the finest figure in the Collection?—Yes, I do.

In what class do you rank the fragments of the draped female figures?—They are so mutilated I can hardly tell, but I should think most of them were added by Hadrian; they are so mutilated I cannot say much about them: they are but of little value except from their local interest, from having been part of the Temple.

In what class of art do you consider the metopes?—The metopes I consider of the first class of relief: I think there is nothing finer; but they are very much corroded: there are some of them very poor; but the best of them I consider as the best works of high relief.

Do you consider them as of high antiquity?—I consider most of them as executed at the time of the original building; the others might have been finished since.

What proportion of them do you think are of the first class?—I should think a half at least.

In what class of art do you reckon the frieze of the Procession?—I think it is of the first class of low relief: I know nothing finer than what remains of it; there is very little of it.

Do you consider that as of the same high antiquity?—Certainly; all of it I think has been executed at the first building of the Temple, as far as I can judge; they are very much mutilated.

Can you form any judgment as to what may be the money value of that Collection, or of the parts?—I have gone over them to make an estimate, and I will state the grounds on which I have done it; I have been over them three times, to form the value. I value that statue of Venus, which Lord Lansdowne paid £.700 for, at £.1,400; and I valued Lord Elgin's accordingly; and I put on fifty per cent, in consideration of their local interest. I valued the draped figures, which I think would be worth very little if it were not for their local interest, at £.2000. I do not know the value of the drawings.

[The Witness delivered in a paper, which was read as follows.]

“Such of the Sculptures of the Temple of Minerva at Athens, as are of the time of Pericles, are the work of Callicrates and Ictinus, or their assistants and scholars, to which the testimony of Plutarch, the only ancient authority, is precise—*τον δὲ ἑκατομπεδον Παρθενώνα Κάλλικρατος ἐργάζετο καὶ Ἰκτίνος*.—Phidias only made the statue of the Goddess, and presided (*ἐπιστάτα*) over the works of Pericles in general.”—Plutarch's Life of Pericles.

*The Prices which have been paid to Roman Dealers, within my knowledge, for important Articles, in this Country, are as follow:—*

By Mr. Townley, to Jenkins, for the Discobolus .....	£.700
By the Marquis of Lansdowne, to D <sup>o</sup> , for a Hercules .....	600
By Mr. Townley, to D <sup>o</sup> , for the Relief of the Feast of Icarus .....	400
By D <sup>o</sup> , to Gavin Hamilton, for a large Venus .....	700
(I learn since, that Mr. Townley paid about £.350 more in fees to have the Venus exported.)	
By the Marquis of Lansdowne, to D <sup>o</sup> , for a Mercury .....	700

The two last articles were, however, unreasonably cheap, even at that time (forty years ago)—Hamilton not having been allowed a fair competition; and the last having been clandestinely brought from Rome. I think each of them worth more than any two articles in Lord Elgin's Collection,

R. P. Knight,  
Esq.

especially the latter, which is, in my judgment, of better sculpture; and both are a thousand per cent better in preservation, which has always been considered as of the utmost importance.

Recumbent statue of Hercules, as on the coins of Croto, with little of the surface remaining .....	£. 1,500
Trunk of a male statue recumbent .....	1,500
Back and shoulders of a trunk, on which the head of Hadrian appears to have been .....	200
Fragment of the head of a horse, very fine .....	250
Fragments of about ten draped trunks, from the pediments of the Parthenon, most of which appear to be of the age of Hadrian .....	2,000
Fourteen metopes, of various degrees of merit, all corroded, and mostly much mutilated .....	7,000
Twelve pieces of the frieze of the cell, with parts entire .....	3,600
About thirty-five more, completely ruined .....	1,400
Three capitals, and part of a column, from the same temple .....	500
Plaster casts, from d° and other temples .....	2,500
A granite scarabous .....	300
A white marble soros complete and entire, but coarse .....	500
Various shafts and blocks of marble .....	350
D° of porphyry .....	350
Various fragments of statuary and relief .....	500
Various d° of architecture .....	300
Caryates from the propylæa, much injured .....	200
Nine broken marble urns .....	450
One wrought brass d° .....	150
One inscribed earthen d° .....	150
Inscriptions, &c. ....	300
Medals .....	1,000
	<u>£. 25,090</u>
Drawings .....	

Do you conceive that if this Collection were to be publicly sold, it would produce the prices that are named here?—No, not near half, if sold in detail; what any of the Sovereigns of Europe might give for them collectively, I cannot pretend to say.

Do you conceive that the medals, if sold in England, would produce as much as they are valued at?—Yes, certainly; and I think the cameo would.

Upon what authority do you state, that a great part of these Marbles belong to the time of Hadrian?—From no other authority than Spon and Wheeler having thought one of the heads to be of that Emperor, and later travellers having found no symbols of any deity upon it; also from the draped trunks, which seem to be of that complicated and stringy kind of work which was then in fashion; that is mere matter of opinion; there is no authority as to the time when particular articles were made.

Upon which of the figures is it that you understand Spon and Wheeler to have recognised the head of Hadrian?—I can give no opinion on this point, having misunderstood Lord Aberdeen, from whose conversation I had formed an opinion.

Have you ever seen Nointel's drawing of that pediment, as it was at the time when Spon and Wheeler saw it?—I have seen a copy of it, but it is so long since, that I do not recollect.

Do not you recollect that Spon and Wheeler's observations were exceedingly loose, and in some cases wholly inaccurate?—Very loose, certainly.



R. P. Knight,  
Esq.

And in some cases wholly inaccurate?—It is a long while ago since I have adverted to them.

Do you recollect that Spon and Wheeler mistook the subjects of the Eastern for the Western pediment, and vice versa?—Mr. Visconti says so, but I have never examined it.

Do you not know that Stuart proves that fact?—I do not recollect it at all.

How would you value the Theseus, in comparison with the Belvidere Torso; how would you class it?—I should think it inferior in value; what is called the Torso Belvidere I believe to be a copy of Lysippus's Hercules.

Do you happen to know the value that was put upon it, in the Collection of the Louvre?—No.

Do you happen to know what was paid for the Borghese Collection?—I do not know what was to be paid; I know what has been paid.

Do you recollect a bas relief of Mr. Townley's, of Bacchus and Icarus?—Yes.

Do you happen to know what that cost?—Mr. Townley paid Mr. Jenkins £400 for it.

Was not there a great deal of difficulty in removing any good work of art from Rome?—Very great; and that is the reason why that Venus, in the British Museum, was sold so low.

There was great difficulty?—The Pope had a selection always, and his judges were a little susceptible, I believe, sometimes, and were bribed.

Did not the Pope, or the Sovereign of the country, claim a pre-emption of any thing valuable?—Yes.

Therefore you would consider any good piece of sculpture brought to this country, as greatly increased in value from the difficulties of removing it from Rome?—All that was included in the price that was paid by Lord Lansdowne; every thing that is sent out of Rome, unless it is smuggled out, must have the Pope's permission.

You valued Lord Lansdowne's Marbles?—Yes.

What value did you put on the Hercules?—£1,000; it cost Lord Lansdowne £600 at Rome; and I think I put the Mercury at £1,400. The trustees of William Lord Lansdowne let John Lord Lansdowne have the Collection at prime cost, as nearly as they could find it, which was £7,000. I valued it at £11,000.

How would you class the bas relief of Bacchus and Icarus in Mr. Townley's Collection, relatively to the frieze of the Temple of Minerva?—Inferior in sculpture; but so much better in preservation, that I think to an individual it is of as much value as any one of the pieces of the frieze.

Are you acquainted with the Phygalian Marbles?—Yes; very well.

In what rank do you place them, as compared with the bas reliefs of the frieze?—I think they are, in high relief, next in merit to the high reliefs of the metopes: I never saw any thing so fine; and they are far superior in preservation to the frieze.

Do you think them of superior value, on account of their preservation?—They are in much better preservation; and, taking quantity for quantity, I think they are equal to the best of the metopes; they are a continued series of two stories. I think upon an average, taking piece by piece, those of Phygalia are worth more than the metopes; because they are in a state of preservation to be used as furniture, which the metopes are not.

Considering the superior preservation of one to counterbalance the superior execution of the other, you think them, foot for foot, as being of the same value?—No; I think the Phygalia are superior in value, foot by foot.

Do you consider the best in execution of the Phygalia Marble equal to the best of the metopes?—No; but very superior to the worst of the metopes.

What you have said of their value, if they came for sale, refers to their being offered for sale to individuals, but not as offered to Europe in general?—I supposed the market open to all Europe; to individuals they would not sell for much in this country; there are no collectors here.

R. P. Knight,  
Esq.

Have those statues which have lost the surface, suffered materially as models to artists?—Very greatly, I think.

Have you examined minutely the parts that are most perfect in the River God?—Yes; the under parts.

Do not you think that is as highly finished as any piece of sculpture you know?—It is highly finished, but it is differently finished from the first-rate pieces; there are no traces of the chissel upon it; it is finished by polishing. In the Laocoon, and the things of acknowledged first-rate work, supposed to be originals, the remains of the chissel are always visible. That is my reason for calling these of the second-rate.

Do you not consider those parts as being a perfect imitation of nature?—Yes; I think them very fine; as fine as any thing in that way.

Are the marks of the chissel visible on the Venus de Medicis?—No, they are not.

Are they visible on the Apollo Belvidere?—No, they are not; I think it a copy from brass.

In the opinion you gave as to the artists who executed the works of the Parthenon, you did not mention the name of Phidias, by whom they are most commonly supposed to have been designed?—No, I did not; and Plutarch expressly excludes him.

Does not Plutarch decidedly say, that Callicrates and Ictinus worked it?—Yes; I understand him to say they undertook the working of it.

Do you recollect the Greek expression, which is supposed to be used by the superior artists who designed, and perhaps executed, such figures as the Venus and the Apollo, to express the share they had in those compositions?—There were different expressions at different periods; the first of the time of Phidias, cited by Cicero of Milo, a cotemporary of Phidias, was simply the name inscribed in the genitive case: the word afterwards used was *ενοειν*, in the imperfect tense, which Pliny remarks they used out of modesty,—that they were still about it. The inscription upon the Venus is in the completely past tense; and therefore it is supposed to be a copy from a Venus of Praxiteles, which I suppose it is.

Do you know any instance in which the share, which a great sculptor had in any of those works of art, is expressed the word *εργαζετο*?—No; I believe no artist would describe it so himself; it is the historical expression.

Though Plutarch applied the word *εργαζετο* to the share that Callicrates and Ictinus had in the works of the Parthenon, does he not state, generally, that Phidias was employed by Pericles in the superintendence or general design of the works of Pericles?—In the superintendence, certainly; of the general design I know nothing.

What do you think of the value of the River God, compared with the Torso of Belvidere?—I really can hardly speak to that; I have not perfect recollection enough of the surface of the Torso, and I never considered it in a pecuniary view; I cannot speak to the execution, not having a recollection of the surface; but, as a part of a statue, I think the River God inferior. I cannot speak to the value, but I should not put the River God at so much under as fifty per cent.

Do you consider the River God as considerably superior to the Theseus?—Yes, I do.

Then do you consider the Theseus as vastly inferior to the Torso of Belvidere?—I consider it considerably inferior, not vastly inferior; it is difficult to speak to the degrees of things of that kind, especially when the surface is so much corroded.

Do you consider the Torso of Belvidere as having any value whatsoever, but as a model or school for art?—Yes; I think it has value in every respect to collectors as well as students.

It has no furniture value?—No; a corroded, dirty surface, people do not like.

Do you think the corrosion of the surface of the Torso of Belvidere renders it, in any considerable degree, less valuable as a model or school for art?—If it is corroded, it certainly does; but I do not recollect whether it is or not; it is very much stained I know,

Do you recollect in what degree the River God is corroded?—The upper parts that have been exposed to the weather are corroded; the under parts are entire, and very perfect. I think it is not so much corroded as the Theseus; but I think there is more than half of it corroded: the back and the side, which are very fine, are not corroded.

*R. P. Knight,  
Esq.*

Have you formed any estimate of the value of these Marbles, wholly unconnected with their value as furniture, and merely in the view of forming a national school for art?—The value I have stated, has been entirely upon that consideration, of a school of art; they would not sell as furniture; they would produce nothing at all. I think my Lord Elgin, in bringing them away, is entitled to the gratitude of the country; because, otherwise, they would have been all broken by the Turks, or carried away by individuals, and dispersed in piece-meal. I think, therefore, the Government ought to make him a remuneration beyond the amount of my estimate.

The Committee observe, that in the paper you have given in of your estimate of the value, you lead to that value, by an enumeration of the prices of five different pieces of sculpture; the Committee beg to know, whether all those pieces are not fit for what may be called furniture?—Certainly.

Do you consider our own artists as proper judges of the execution of ancient works of art?—Those I am acquainted with, Mr. Nollekens and Mr. Westmacott, are very good judges.

Do you happen to be acquainted with Mr. Flaxman?—Yes; they are all good judges.

They are competent judges?—Yes.

Have you reason to think that the art of Sculpture has advanced in this country since this Collection has been brought into England?—No, certainly not; the best thing that has ever been done in this country, in my judgment, is the monument of Mrs. Howard, by Mr. Nollekens, many years ago.

Do not you conceive that the purchase of my Lord Elgin's Collection by the Nation, for the purpose of forming a great national school of art, would contribute very much eventually to the improvement of the arts in this country?—A general Museum of Art is very desirable, certainly. I dare say it will contribute to the improvement of the arts; and I think it will be a valuable addition to the Museum.

Do you think that these Statues were calculated to be seen from any particular situation; and that they have lost any thing by being removed?—I think they were calculated for being seen near, as well as at a distance; the Phygalia friezes are finished as if they were only to be seen close, and so are many of these.

*WILLIAM WILKINS, Esq. called in, and Examined.*

As an Architect, are you well acquainted with the architectural part of the Elgin Marbles?—Yes; I am pretty well acquainted with them.

*William Wilkins,  
Esq.*

In what class of art do you rank them?—I reckon them to be of the very highest order.

Do you consider it of importance to the Public that they should become public property?—I do consider it of very great importance.

Are there any considerable pieces of architectural remains, which were not known before by drawings or engravings?—None in that Collection, I believe.

Is there not some part of the roof of the Parthenon, which was not known before?—I am not aware that there is any thing relating to the ceiling of the Parthenon in the Collection of Lord Elgin; of the Temple of Theseus there is, I know.

Do you conceive the architectural remains to be of very high antiquity?—I conceive them to be of the age of Pericles.

In what year were you at Athens?—In the summer of 1802, I believe.

Were these Marbles removed from Athens at that time?—Lord Elgin was then in the act of removing them.



*William Wilkins,  
Esq.*

Is there a very great difference in the value, as the means of instruction, between the models and casts of those particular parts of architecture, and the originals themselves?—I am not aware that there are any models of them existing. I think drawings and models would convey all the information that these fragments will.

Do you think that they lose much of their value, as models of instruction, by being removed from the edifices to which they originally belonged?—I do not conceive they can possibly lose any thing; for there are so many on the spot still, that the artist who goes there will find an ample field for study.

Does each particular piece of architecture lose its value, as a model of instruction, by its being removed from the edifice?—No, I conceive not, because the means by which it is connected with the pieces adjoining are obvious.

Are the designs we have of the remains of Athens, particularly those published by Stuart, correct?—Perfectly correct I know, from having measured a great many of them myself.

Do you think the temples themselves much injured, as schools for art, in consequence of what Lord Elgin has taken from them?—Not at all.

Can you charge your recollection with the number of metopes that must have been in the original temple?—Ninety-two, I believe.

Two in each intercolumniation?—Precisely so.

Do you recollect how many of those were in existence and in place, at the time when you saw the temple?—At the time I saw the temple, Lord Elgin was in the act of removing them. I do not know how many he had taken down before I was at Athens, but I believe there might have been about fifty-four, including those in both fronts, which are twenty-eight in number.

From Stuart's Plans, it appears that sixteen intercolumniations, or thereabouts, had been totally destroyed?—That may be the number.

Of course all the metopes belonging to those intercolumniations must have fallen and been destroyed also?—Yes, certainly; at least that number.

Have you heard, or do you know from any other source, that some of the metopes had been removed, or had been attempted to be removed, by M. de Choiseul?—It was a story very prevalent at Athens, and I believe the fact was so.

It follows of course, that out of the total number of ninety-two metopes, upwards of two-and-thirty must have been already removed, and probably destroyed, before Lord Elgin commenced his operations?—That must necessarily have been the case; I do not know the number of intercolumniations, but that would set the question at rest.

Did your personal observation corroborate the statement of Stuart, that even in his time the greater part of the metopes were miserably broken on the south side, but that they were entirely defaced on the north side and the two fronts?—If that is Stuart's statement, I am tempted to believe it quite correct, because I went with Stuart's book in my hand, and some drawings of my own, and examined the buildings from them, and I was amazingly struck with the great precision and accuracy of that work.

The frieze which was in the walls of the cell was also destroyed by the destruction of the walls, to a considerable extent; do you recollect to what proportion of the whole frieze the destruction may have taken place?—I beg to state to the Committee, that I have at this time a work in the press, which I have delayed till this question should be set at rest; because I did not wish that my views should influence the disposal of the Marbles in any way; and I have only now recently put it into the hands of the printer, in the expectation that this question would be settled before the book would appear in print. There were nearly two hundred feet of that frieze then remaining, the whole being about 520 feet.

Do not you know, or have you not heard, that between Stuart's visit and Lord Elgin's, the French embassy under M. de Choiseul had already removed part of the frieze?—I have heard of it, but I have no means of ascertaining the fact.

William Wilkins,  
Esq.

From the general and scrupulous accuracy of Stuart's delineations, and particularly from the care with which Stuart marks any degradation of the frieze which he represents, are you of opinion that those heads which Stuart represented as entire, but which were defaced or knocked off at the time you saw them, must have been so defaced or knocked off between Stuart's visit and that time?—From my general impression of the accuracy of that work, I should be tempted to believe that every act of violence that has been inflicted on them of which he does not speak, has occurred since his visit.

Is there in Stuart any special drawing or account of any of the figures from either of the Tympanums, which have been removed by Lord Elgin?—Stuart gives very few; I think there are three or four in the western pediment, particularly the group called Hadrian and Sabina.

From the differences you must have observed between the state of the temple in the time of Stuart and when you saw it, and the knowledge you acquired on the spot, of the danger to which those objects would be subject from the wanton barbarity of the Turks, do you think that Lord Elgin may not be considered, in removing these statues, as having rescued and preserved them from imminent destruction?—By the statues, is it meant the sculpture in general?

It was meant in general, but it will be satisfactory to the Committee, to have your opinion on particular parts?—I think, that by removing the portions of the frieze, that Lord Elgin has certainly preserved that which would otherwise have been lost; for the frieze is much more easily accessible. As to the metopes and the figures in the Tympanum in the pediment, I am not quite so sure; for although they have suffered since the time that Stuart's representations were made, it may have been in consequence of their being more exposed to the action of the elements; the cornice of the building, which has been their great protection, having fallen from time to time. At the time that Lord Elgin was at Athens, there existed amongst the Turks certainly a great desire to deface all the sculpture within their reach; and I believe that that would still have prevailed, if Lord Elgin's operations in Greece had not given them a value in the eye of the Porte: for at present, I understand, from people lately returned from Greece, that the Turks show a greater disposition to preserve them from violence.

Do not you imagine, that by travellers going there frequently when the country was open to the English, the same effect would have been produced as by Lord Elgin's attention to them?—I think it is probable that would, because the Turks have since been in a way interested in their preservation.

Do you recollect about the time you were at Athens, that one of the only remaining heads on the western pediment was struck off and destroyed by the Turks?—I do not remember the circumstance.

Do you recollect that Stuart, as one of the reasons for not giving any drawings or detailed account of the figures that remained in the eastern pediment, states, that there was no place from which he could get an opportunity of seeing them and making the necessary observations?—I do not remember that Stuart makes that observation; but I think it very possible he could not get access to them.

Lord Elgin had, when you got there, cleared away any obstructions, if there were any on that side?—He had.

Are you of opinion, that the study of these originals would not be more useful to architects, than drawings and casts?—I am not aware that any artist would obtain much more information than what might be conveyed from drawings.

The Committee wish to have your general opinion as to the merit of the sculpture of the Elgin Marbles, compared with any other Collection in the country?—The sculpture of the Parthenon had very many degrees of merit; some are extremely fine, while others are very middling; those of the Tympanum are by far the best. The next in order are the metopes; some parts of the frieze in the cell are extremely indifferent indeed. I think a very mistaken notion prevails, that they are the works of Phidias, and it is that which has given them a value in the eyes of a great many people; if you divest them of that recommendation, I think that they lose the greater part of their charm.

Do you speak of the frieze alone now, or of the sculpture generally?—Of the sculpture generally, I have before stated, those of the Tympanum are far superior to the others.

*William Wilkins,  
Esq.*

Is it your opinion that none of the statues are the works of Phidias?—I do not believe he ever worked in Marble at all. Pausanias mentions two or three instances only, and those are rather doubtful. Phidias was called, by Aristotle, Lythourgas, in contradistinction to Polyclates, whom he terms a maker of statues, and this because he commonly worked in bronze. If any thing could be inferred from this distinction, it would be that Phidias worked wholly in marble, which is contrary to the known fact. Almost all the instances recorded by Pausanias, are of statues in ivory and brass. I think the words of Plutarch very clearly prove that Phidias had nothing at all to do with the works of the Parthenon.

Where he mentions Callicrates and Ictinus?—Yes.

Though two other persons appear in Plutarch to have actually worked on the Parthenon, from the general statement of Plutarch, and the common consent of all antiquity, do not you believe that Phidias was employed in giving the designs at least of the Parthenon?—That is my firm belief.

Were not those two artists, Callicrates and Ictinus, architects?—They were; but the profession of architect and sculptor were most commonly united.

But do not you think it more probable that Phidias, being merely a sculptor, should have superintended the sculpture, than the architects?—Certainly, he superintended the whole of the work according to Plutarch; but he states him merely to have been a director and inspector.

But whoever was the director must have made designs?—I do not doubt he did.

Do not you think it more probable that Phidias made the designs, than Callicrates and Ictinus?—I believe Phidias made the designs of the sculpture.

Have you ever thought of these Marbles in point of value, with reference to the Phygalia Collection?—I have not seen the Phygalia Marbles, except by drawings.

You say you rate the merit of the statues in this order:—First, the Tympanum; secondly, the Metopes; and thirdly, the Frieze; and then you add, that the frieze is of very unequal execution. Now all the Evidence has stated, that the metopes are of very unequal execution; but that the frieze is of a very equal execution, and generally by artists, if not the same, at least of the same degree of skill: the Committee, therefore, think it fair to ask you, whether or not you may not have made some mistake between the metopes and the frieze?—When I spoke of different degrees of merit, I spoke of the sculpture generally; but at the same time, I think the sculpture of the frieze is not all the same: some of it is much better. The drawing in some part of the frieze is finer than in others.

Is not there a great difference both in the drawing and execution of several of the metopes?—Very great indeed. When I speak of the frieze, I allude to a part which Lord Elgin has not got; the western frieze is much finer and in better relief than any other part of the temple.

By better relief, do you mean higher relief?—Yes.

Do you not conceive it to be part of the great art of those sculptors, that they gave to the metopes and those parts which were exposed to a broad and even light, a high degree of relief; whereas to the frieze, which was lighted from the intercolumniations in order to avoid false effect, they gave a low degree of relief?—I think that the relief of the statues is calculated for the positions that they were each to occupy; but I attribute in a great measure the mediocrity of the sculpture of the frieze to the circumstances under which they alone can be seen, they can with difficulty be seen at all.

Do you mean by mediocrity, mediocrity in merit?—I mean in style; it was impossible to see them without approaching within thirty feet of the temple; and then the eye had to look up to a height of more than forty feet, and there was no light from above.

Did not the distance at which the statues were placed in the Tympanum from the wall, add very much to their effect by reflected light?—Very much.

Do you think the value of this Collection very considerable, as laying the foundation of a school of the fine arts in general?—In one point of view I think that they are valuable as architectural sculpture; that where a sculptor should be called on to ornament an architectural building, they would



afford a very fine school of study ; but that considering them as detached and insulated subjects, I do not think them fit models for imitation, I mean taking the detached figures two or three together ; but taking the whole together, the general effect is beautiful, as they add to the architecture.

*William Wilkins,  
Esq.*

Have you had an opportunity of comparing the merit of Lord Elgin's Collection with those lately in Rome ?—I have very lately visited Rome ; there are certainly very many things in the Collection of the Louvre very far superior to the generality of the Elgin Marbles. I think in this kingdom we have some much finer statues than in the Elgin Collection : I think the Venus of the Townley Collection is one of the finest statues in the world, and the Hercules of the Lansdowne Collection is equally fine.

Speaking of them as architectural subjects, have you attended to the finish about the River God, particularly the left leg and thigh ?—I have, and as far as my judgment goes I think it a very fine figure, but certainly not equal to the figure in the other pediment, which is called the Theseus.

*Jovis, 7<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

TAYLOR COMBE, Esq. *called in, and Examined.*

ARE you well acquainted with the Medals collected by my Lord Elgin ?—I am.

Of what number do they consist ?—880 ; namely, 66 Gold, 577 Silver, and 237 Copper.

Can you ascertain the value of the Collection ?—After having carefully examined the Collection, with a view to this particular object, I am of opinion, that it is worth the sum of 1000 guineas.

Are many of them excellent in point of workmanship ?—Several of them ; namely, one of Aetolia, one of Carystus in Eubœa, some of the Coins of Thebes, Philip, Alexander, Lysimachus, &c.

Are many of them valuable on account of their rarity ?—Yes ; among the gold, the following coins may be considered as rare ; namely, a Daric, and a didrachm of Philip Aridæus with the type of Alexander the Great, and likewise the coins of Athens, Aetolia, Argos, Carystus, Aegina, and Miletus. Among the silver, there are many rare coins of Thebes ; also of Archelaus, Cos, Cyrene, Phlius, Ossa, Tenedus, Philippi, Neapolis in Macedon, and a coin of Macedon, with the legend ΜΑΚΕΔΟΝΩΝ ΔΕΥΤΕΡΑΣ.

Have you duplicates of many of these already in the Collection ?—Yes ; I suppose about one-third of the Collection would be duplicates.

Do you know whether these are better or worse than your duplicates ?—Several are better, and several are worse.

Are many of the gold, duplicates ?—I think a very small proportion of the gold would be duplicates.

Which of the medals of the whole Collection do you reckon the most valuable ?—There are two equally valuable—the gold Daric, and the gold Athenian.

At what price do you value the two ?—At 50 guineas each.

Do you consider it of consequence to the Collection now in the Museum, that this Collection should belong to it ?—I think it would form a very valuable addition to the Museum Collection.

Would these medals complete the present Collection in any one class ?—Certainly not ; I believe there is no Collection in the world complete in any one class.

What proportion of these Medals will fill up the chasms in the Collection already deposited in the Museum ?—About two-thirds of them.

*Taylor Combe,  
Esq.*

*Taylor Combe,  
Esq.*

Is the present Collection of Greek Medals in the Museum, a valuable Collection? — A very valuable one.

In what rank does it stand with the other known Collections? — It is inferior to the French Collection, and inferior, I believe, to the Vienna Collection; it is inferior also to the Collection of Mr. Payne Knight; it is, however, superior to the Collection of Dr. William Hunter, now at Glasgow, in the coins of cities, but inferior to it in the coins of kings.

*Veneris, 8<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

*The EARL of ABERDEEN attending, by permission of the House of Lords, was Examined.*

*The  
Earl of Aberdeen.*

IN what year was your Lordship at Athens? — In 1803.

Were any part of the Marbles now in the Elgin Collection, removed at that time? — Yes, a considerable part.

Was the work of removal going on? — It was.

Did that appear to excite any sensation among the magistrates or the inhabitants of Athens? — Not much that I perceived.

In what state was the Western pediment at that time? — I believe those two figures (the second and third figures from the left in Nointel's drawing) were remaining; nothing else.

Was the head upon the second figure? — It was when I arrived at Athens, and was destroyed while I was there; I believe in the hope of selling it to some traveller, it had been knocked off, and falling on the pavement was broken to pieces.

Had your Lordship any opportunity of observing the head before it was knocked off? — I saw it frequently before it was knocked off.

Did it appear to your Lordship to resemble any particular head you had seen in antiquity? — It has been called the statue of Hadrian; but the head was so mutilated and corroded by time, that I should have thought it impossible to trace any resemblance to any head whatever.

Did the work of that head or figure appear different from the general character of the work of the Western pediment? — Not the least.

In what class of art does your Lordship place the best of the Marbles that have been brought home by Lord Elgin? — In the highest class of art. By this term, however, I beg to be understood only as expressing a very high degree of excellence, and not as, in strict language, comparing them with the most perfect specimens of the art on the Continent, or even in this Country.

Do you consider them of the antiquity that is usually attributed to them? — Unquestionably.

Does your Lordship consider the metopes as of the same age? — I see no reason for doubting it; indeed, I should say they must be of the same age, for the stones on which they are sculptured are let into the building, and must have been so let in before the roof was put on.

Does your Lordship imagine, that if those works had been left in their old places, they would have been much longer preserved? — I think they were in a state of great danger, and exposed to increasing danger, from the multitude of travellers that of late years resorted to that country.

Were the travellers in the habit of procuring fragments from the works of art? — Some travellers were in that habit; but the natives had a notion that all travellers were desirous of it, and therefore they destroyed them accordingly.

Did they destroy them for the purpose of selling them to the travellers? — I presume so.

Does your Lordship consider the draped female figures as being in the first class of art? — I do; *The  
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keeping in view the explanation which I have already given.

Did your Lordship bring home any Marbles? — Some inscriptions; some fragments; not of these. From other parts of Greece? — Yes.

Did your Lordship obtain any particular permission to have any casts taken, or drawings made, from any part of Athens? — No.

The figure that was called Hadrian, was then not the centre figure of the pediment? — Certainly not.

Is your Lordship well acquainted with the bas reliefs of Mr. Townley's Collection? — Yes, I am.

Does your Lordship think they bear any comparison to those of my Lord Elgin? — Their preservation being infinitely better, they may be considered in some respects as more valuable; but, as works of art, I consider the best of Lord Elgin's to be quite equal, or superior.

Has your Lordship any notion of the money value of such a Collection as this? — That is certainly a question to which it is very difficult to give an answer which will be at all satisfactory: undoubtedly I have formed in my own mind a general opinion of their value, and if the Committee please, I will state it, and the grounds upon which it is formed. This Collection is very extensive, and, I think, may be generally divided into two classes: the first comprises sculpture from different parts of Greece, but particularly from the Temple of the Parthenon at Athens; this I consider to be extremely valuable, not only from the excellence of the work, but as belonging to the most celebrated Temple in Greece, and as affording undoubted specimens of the state of art at the time of its greatest perfection in that country. The other class comprises a great collection of inscriptions from different parts of Greece, which are extremely interesting from their high antiquity, and peculiarities of language; they afford historical documents of the progress and changes of the Greek language, which I think it would be difficult to find elsewhere: this, it is obvious, to private individuals would be comparatively of little value, but in a national point of view, especially where attention is paid to the study of the Greek language, I conceive them to be of considerable importance. There are also other objects of more or less value; and I would particularly mention the architectural fragments, which are members of some of the most perfect buildings in Greece. On the whole, therefore, from these considerations, if I name the sum of five-and-thirty-thousand pounds, I feel confident that the late Government of France would willingly have given a greater amount; and I am not at all certain that some of the Governments of Europe, notwithstanding the present state of their finances, might not be disposed to exceed that also.

Has your Lordship any reason to know that the late Government of France had it at all in contemplation to offer a sum? — It is from no positive knowledge of any such offer, but from the general impression and opinion among persons in Paris who were listened to, that I conceive it probable.

Does your Lordship happen to know whether there are any princes in Europe who are now collecting and will be likely to purchase such a Collection, if offered to them? — I think it extremely probable the King of Bavaria might, but I have no knowledge of that; and very possibly the Emperor of Russia; indeed the King of Prussia has bought a large collection of pictures: but this is mere conjecture.

Your Lordship has no doubt of the importance it would be to this Country, as the foundation of a national school of art, as well as from the other considerations you have mentioned, to purchase this Collection? — I have certainly a very high opinion of this Collection, both with respect to the art, and as interesting objects of antiquity.

In your Lordship's opinion, could any private traveller have had opportunities of accomplishing the removal of these Marbles; or does your Lordship imagine it would have been necessary to take advantage of the authority and influence a public situation gives? — I do not think a private individual



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could have accomplished the removal of the remains which Lord Elgin obtained. I will state a fact concerning myself: when I was at Constantinople, I happened on going there to have some interest in a question that had been a good deal discussed at the time, concerning the credibility of Homer's relation of the Siege of Troy; and I thought a very natural method of procuring some sort of illustration of that, would be to open some of the barrows and mounds which remained in that country, and which are appropriated to different heroes. I accordingly obtained permission at Constantinople to open such of those tumuli as I thought fit; and I went to the Plain of Troy in company with the Captain Pacha of the time, who gave me every sort of assistance in his power; but the natives opposed such obstacles, that I was unable to effect it: Therefore I conceive it certainly must have required very considerable influence not only with the Government, but in the country, to be able to carry it into execution.

Does not your Lordship think there would be considerable difference in point of difficulty, in removing any remains from a building in existence, and excavating and removing things under ground? — Very possibly; but it is very difficult to say what might be the conduct of the Turkish Government; it seems to be governed entirely by caprice; at one time there might be no difficulty, and at other times it might be very difficult.

Your Lordship is not aware of any permission given to individual travellers, of the same nature as that given to Lord Elgin? — No, I am not; but again I would beg to be understood, as not saying it would be refused; I obtained the permission I asked for from the Government without any difficulty.

That was a permission to excavate? — Yes.

In point of fact, your Lordship obtained all the facility from the Turkish Government which you wished for? — I certainly did.

Can your Lordship form any judgment whether a great expense was not necessarily incurred by Lord Elgin, in these operations? — Very great indeed.

Not only with regard to conducting the operations, but towards conciliating the good-will of the local authorities? — I dare say it might have been necessary, in obtaining any such permission, to conciliate those authorities by means of presents; but the difficulty of removing the objects themselves was very great indeed. I think when I was Athens, there was but one cart in the whole city, and that did not appear calculated to bear any great weight.

Can your Lordship form any estimate whatever of the probable degree of expense that Lord Elgin must have incurred there? — Indeed I cannot; but it must have been very great.

Does your Lordship conceive that the value of £. 35,000, which you are inclined to suggest, would cover all the expenses that may probably have arisen from this removal? — I have no knowledge whatever of the expenses incurred; they must have been very great, perhaps to that amount.

Does your Lordship happen to recollect that a ship belonging to my Lord Elgin, containing a considerable portion of those Marbles, was lost off the island of Cerigo, and afterwards weighed? — Yes.

Does your Lordship include in the sum of five-and-thirty thousand pounds the Medals? — No, I do not; I include nothing but the Marbles, the Inscriptions, and Sculpture.

Does your Lordship include the casts and moulds? — The estimate I have given is a very general one; it never had occurred to me to separate the Casts and the Marbles; certainly I did not consider the Casts as of any great value.

Your Lordship has alluded to the circumstance of the head of the figure called Hadrian having been broken off during the time your Lordship was at Athens, is your Lordship enabled to give an opinion as to how the Committee might estimate the service done to art, or the disservice, by the removal of the other fragments? — I think the danger the Marbles at Athens were in, arose not so

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much from the destruction by the Turks, as from the frequency of travellers going to that country, and from the continued endeavours of the French Government to obtain possession of them; and therefore I think that at no great distance of time they probably might have been removed from Athens; and in that view, I certainly have always been very well pleased to see them here.

Was your Lordship apprised of the steps taken by Count de Choiseul for their removal? — I frequently heard of it.

In fact, not one of the figures on either of the pediments was perfect? — No, I believe not; they had suffered very much from the Turks at one time; but that violence had subsided completely; the Turks never injured them, they never thought of them.

Had Lord Elgin purchased the two houses under the Eastern pediment, at the time your Lordship was there? — He had; the temple was cleared in consequence.

It was in those houses, and in the excavations under them, that he found some considerable part of the Marbles? — I believe so.

Has your Lordship any opinion whether these sculptures are the work of Phidias? — I have no idea that any of them are the works of Phidias; but, from the testimony of ancient authors, there can be no doubt that the whole was executed under his immediate direction.

From the great difference in merit between some of these Marbles, is it not probable that they were executed by different artists? — Very probably; but in a temple of that description, magnificent, and superintended by Phidias, I have no doubt the artists were good.

Does not your Lordship consider it highly probable that Phidias may himself not only have designed, but even touched some of the heads, or the naked figures, that were in the Tympanum of the Parthenon? — I should think probably not: I have said, I have no doubt the whole was executed under his immediate direction.

From the nature of the work, your Lordship cannot judge whether that was the case or not? — The surface of most of the sculptures is so corroded, it is difficult to see the hand of a master upon it.

Is your Lordship of opinion that the designs of these pieces of sculpture were probably furnished by Phidias himself? — I think very probably, but of that I can be no better judge than the Committee; it is from ancient testimony I judge.

Is there any work so incontestably the work of Phidias, with which your Lordship can compare them, that your Lordship can form any opinion upon the subject? — I believe there is no work existing incontestably of Phidias; one of the statues on the Monte Cavallo, at Rome, has been called the work of Phidias.

Has your Lordship ever seen the Phygalian Marbles? — I have.

How do you estimate the value of those Marbles, in comparison with Lord Elgin's? — I consider those Marbles to be of the same age, and of the same scale of excellence: in many respects they are better preserved; but, on the other hand, they are in other respects not so interesting as Lord Elgin's.

In what respect does your Lordship consider them as inferior to Lord Elgin's? — In the first place, although I do not believe that any of these Marbles were touched by Phidias, I consider they receive an additional interest from being executed immediately under his direction. The Marbles of Phygalia came from a temple built by the same architect who was the builder of the Parthenon, but of the sculpture nothing is said.

By what architect was the temple of Phygalia built? — By Ictinus.

Does not your Lordship think that the manual execution of the Phygalian Marbles is extremely inferior to those of the Parthenon? — The relief is much bolder, and perhaps the workmanship may be inferior to the best of Lord Elgin's Marbles.

Does your Lordship consider that the superior preservation in which they are, at all compensates for the inferiority of execution? — It undoubtedly adds very greatly to their value.

Has your Lordship formed any relative idea of the value of the two Collections? — I think there

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is no comparison; that Lord Elgin's is greatly superior. I consider the Marbles of Phygalia to be worth about the price given for them; and I have already stated what I considered to be the value of Lord Elgin's.

Though the Marbles on the Parthenon and on the temple at Phygalia may have been designed by the same artist, does not your Lordship think the execution of the Marbles of the Parthenon are so different, not to say superior, to those of Phygalia, as to render it very unlikely that they were worked by the same hand? — I am not at all sure they were designed by the same artist: the same architect built both temples, but I will not answer for the sculpture having been designed by the same person. In fact, I think they are not very different; I think the style of work is very much the same; the difference arises from the higher relief of the Phygalian Marbles.

Is the relief of the Phygalian Marbles as high as the metopes of the Parthenon? — Very nearly; but their preservation is infinitely superior.

Does your Lordship think that the proportions of the figures in the Phygalian Marbles are short and coarse in comparison to the best of the Marbles of the Parthenon? — I think generally the style of work is the same.

Does your Lordship observe any difference in the style of drapery, or whether there was the same simplicity? — I do not think the simplicity of drapery is remarkable in Lord Elgin's Marbles; on the contrary, I have been surprised at the complicated drapery, if I may say so, that there is in both.

Does your Lordship recollect to have read, that Callicrates was employed on any other works but the Parthenon and the Long Wall? — I recollect no other.

JOHN BACON SAWREY MORRITT, Esq. a Member of the House, Examined.

*J. B. S. Morrill,  
Esq.*

In what year were you at Athens? — In the spring of 1795.

In what state was the Western pediment of the Parthenon at that time? — I recollect the three left hand figures, but I do not recollect that so many of the heads remained as appear in this drawing; of the others, some of the trunks did, the centres certainly did not.

In what year did you leave Athens? — I staid at Athens nearly three months.

Did you observe the head of the second figure in the Western pediment? — The head was on at that time, I recollect.

Did it appear to you resembling any character that you knew, by reference to coins or statues? — It had been said to resemble Hadrian; the head was not very perfect, and I did not think the resemblance so strong as to enable me to decide that it was so; the antiquarians and the few people I saw there that knew any thing at all about it, had adopted that as a system probably from books which had been published.

Do you imagine, that there is any ground for supposing the heads commonly called Hadrian and Sabina, had been added to figures which were more ancient? — I did not observe any appearance of it; but at the period that I was at Athens, my own knowledge of the subject was not sufficiently matured to make my observation of the least consequence; I did not know enough of the style at that period to form an adequate judgment.

Was there in the Turkish Government and people a desire of preserving these remains, or did they seem careless about their being broken to pieces and pulled down? — When I was there, the Turkish Government totally neglected the care of such Marbles as were loose or thrown down, but certainly interfered to prevent any Marbles from being removed which were standing and in their places.

Was one of the pieces of the frieze removed by Monsieur de Choiseul, the French ambassador, prior to your being there? — I really do not know whether it was or not; it was not done while I was there, that I recollect; it was so generally understood that the Government wished to prevent any



*J. B. S. Morritt,  
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thing from being removed, that the local governors of Athens, who were assailable by bribery, endeavoured to conduct the business as secretly as they could, whenever any thing was to be removed, even of the Marbles which were down. I myself negotiated with the commander of the citadel for the removal of one or two pieces of the frieze, that were thrown down and neglected among rubbish: he was very willing to do it for a sum of money, if he could do it without the knowledge of any person whatever. This negotiation coming however to the ear of the French agent, who wanted it for himself, he prevented my getting it, by threatening the magistrate to make it known to his superiors; in consequence of which it remained where it was.

You understood there was always a great difference between the Marbles already thrown down, and those that were standing in their places?—I had endeavoured to include in the bargain one of the metopes which had not fallen, but which was so loose that it appeared on the point of coming down. I found him much more scrupulous on this point than with respect to those which had fallen; and I think that he would not on any consideration have allowed those that were secure to be removed. I do not know how far the Government might have relaxed afterwards; but I met with the same difficulty at Ephesus, and at Amyclæ, where I wished to procure the Marbles, Lord Aberdeen has since successfully brought over; they all were looked upon as the property of the State. The answer given to me was, that they should be extremely glad to sell them; and the magistrate told me, he valued the money more than the Marbles, but that it was as much as his head was worth.

Do you think the Greeks were anxious that those Marbles should not be removed from Athens?—They were decidedly and strongly desirous that they should not be removed.

Are you of opinion that nothing but the influence of a public character could have obtained the permission to remove these?—The different views of an arbitrary Government in Turkey change so from year to year, that I can speak to it only for the time I was there. When I was there in 1796, I certainly conceived nothing but the influence of a public character could obtain that permission.

Do you think that even the influence of a public character could have obtained it at that time?—It is impossible, so little as I know of the politics of the Court of Turkey, to answer that question.

Did you try at Constantinople to procure permission to remove any Marbles?—I did not.

Were you acquainted with any circumstances attending either the acquisitions of Monsieur Choiseul's Marbles, or their removal from Greece?—Monsieur Fauvel, who has since been the French Consul, I believe, and who for some time had been employed in collecting for Monsieur Choiseul, informed me that much influence had been used by Choiseul, in order to procure the Collection he made; and a part of that Collection, which was still in Turkey, and some of it in Fauvel's own hands, was detained by him, and by the French Ambassador for the Republic, as the property of the Great Nation, as he called it; Monsieur Choiseul having at that time become a candidate for employment under the then existing French Government.

It was considered that those Marbles which had been obtained by Monsieur Choiseul in his public character, had been obtained in a manner which constituted them the property of the French Government?—I believe they were at that time considered as the property of the French Government, under the emigration of Monsieur Choiseul, and the confiscation of his property by the Government.

Are you acquainted with the Elgin Marbles?—I am.

In what class of art do you esteem them?—I esteem them, many of them, as the purest specimens of the finest age of Greece.

Do you consider it of consequence to the welfare of art in this Country, that this Collection should become the property of the Public?—In my own judgment, I should say it was of the first importance to the progress of art.

Have you ever looked at this Collection with a view to its money value?—I cannot say that I can form any judgment upon that subject; so much of the value of works of art is ideal. I consider it as unique, certainly, in point of design, and as an undoubted specimen of the best age

*J. B. S. Morritt,  
Esq.*

of Greece; but the state of mutilation in which it is left, and, above all, the corrosion of much of the surface by the weather, must greatly reduce its value.

Do you consider that those works were in continual danger of destruction, if they had been permitted to remain in their old places?—From the manner of the people at the time I was there, I should say that the pieces that were thrown down were liable to injury; but that of those which remain standing, and in their places, I saw no reason whatever, except the state of decay in which time had placed them, to anticipate any destruction whatever.

Did the Turks ever fire at the figures of the Tympanum?—Certainly not as a practice, nor did I ever hear of such an instance.

Of the twenty figures, some of them quite perfect, which appear in Nointel's drawing, do you recollect that more than three or four remained when you saw them, and that none of those three or four were perfect?—I recollect that none of the figures were perfect; I speak from imperfect recollection; but I should say that seven or eight remained. I think that part of the car and horse remained, but a very imperfect part; and part of several of the others, I think six or seven, much mutilated.

JOHN NICHOLAS FAZAKERLEY, Esq. *a Member of the Committee, Examined.*

*J. N. Fazakerley,  
Esq.*

IN what year were you at Athens?—In 1810 and 1811.

From your observation of the state in which the remaining monuments at Athens now are, have you reason to believe that those which were removed by Lord Elgin, would have been subjected to great risk and loss if that operation had not been performed?—My impression certainly is, that all the Marbles at Athens were exposed to very considerable danger from the avidity of travellers to acquire particular objects, and the bribery which was employed with magistrates on the spot to obtain them. I should add, that at this moment the Turks have an interest to preserve the monuments which remain upon the citadel at Athens, because they obtain money by exhibiting them. It is very obvious, from the dilapidations which took place in former years, the same causes continuing in a great degree still to operate, that the Marbles were exposed to great risk.

Does your recollection of the state of the temple agree in general with the evidence which Mr. Wilkins gave?—It does.

Had you an opportunity of seeing the Ægina Marbles?—I saw them in 1811.

Will you have the goodness to give the Committee your opinion of those Marbles?—The Ægina Marbles I always understood, from persons much more competent to give an opinion than myself, as pieces of sculpture, were rather curious from the age of which they were specimens, than valuable from any particular beauty; they were in considerable preservation: And there was one particularity in them which has seldom been remarked in other monuments of antiquity; which was, that it goes to corroborate an idea that has been entertained, that the ancients painted their statues, and employed gilding on parts of the face; in the eyes of some of them there are remains of painting and gilding, which much added to their value as matters of curiosity.

In your judgment then, as specimens or models of the Fine Arts, the Ægina Marbles have very little value from their beauty?—Very little from their beauty, but very great from their antiquity and their rarity.

Of what age were they?—They were of the age commonly called that of Etruscan Art.

You were at Athens at the time the Ægina Marbles were removed?—No; I was there immediately prior to their removal.

Do you know whether the proprietors of those Marbles experienced great difficulty in removing them out of Greece?—Certainly, very great; the Ægina Marbles in 1811 were deposited in a building almost under ground, and considered there in some degree in secret; they were not generally

shown, and it was understood that the Turkish Government had opposed impediments to their removal; and Mr. Cockerell called upon me to consult with the English Consul upon the means of enabling him to remove them from Athens to Zante. The English Consul, when we consulted him on the subject, told me that he felt great embarrassment on the subject, and that they must be removed either in secret or by bribery: by the Turkish Government I mean the local Government.

How much prior to the age of Pericles do you conceive the date of the Ægina Marbles to be?—I do not know precisely what number of years may have intervened.

Is there much of that style in Greece, called Etruscan?—I recollect hearing of one or two specimens in the Morea.

Is there any thing in that style at Athens?—No; I think not.

Do you know what value was put upon the Ægina Marbles?—Mr. Galley Knight and myself were anxious to purchase those Marbles for the British Museum; and we requested Mr. Lusieri to put some value upon them; at his suggestion we offered the sum of £2,000; the Marbles belonging to two English proprietors, and to two Germans; the English proprietors consenting to relinquish their share of the profits, in hopes that the Marbles should come to England: so that the offer implied that the Marbles were worth £4,000. I think it justice to those two English gentlemen, who made this liberal offer, to mention their names; Mr. Cockerell and Mr. Foster.

*Luna, 11<sup>o</sup> die Martii, 1816.*

HENRY BANKES, Esq. *in the Chair.*

ALEXANDER DAY, Esq. *called in, and Examined.*

ARE you acquainted with the Elgin Collection of Marbles?—Yes; I have had the pleasure to visit them often.

In what class of art do you rank the best of these Marbles?—I rank them in the First Class, as I know of nothing superior to them.

Which pieces among the Marbles do you rank as in the highest class?—The Theseus and the Ilissus.

How do you rank these, as compared with the figures on the Monte Cavallo?—I think their merit seems to correspond, as if they were the production of the same master; but I make a distinction between the two figures on Monte Cavallo, ranking that which is called the work of Phidias as the highest.

Is that the figure now in the King's Mews?—Yes.

Do the horses on the Monte Cavallo seem to be of the same age and class as the Centaurs in the metopes?—Yes, I should think they do.

As compared with the Apollo Belvidere, the Torso, and the Laocoon, in what rank do you estimate the Theseus and the Ilissus?—I should judge them superior; particularly were they less mutilated, a better judgment could be formed.

In what particulars do you judge them to be superior?—I judge, from seeing those parts which are best preserved, that the style of the sculpture is superior to either the Apollo, the Torso, or the Laocoon.



*Alexander Day,  
Esq.*

Do you mean by superior in sculpture, superior in execution, or superior in design?— I mean with respect to the style and character of the workmanship.

Do you mean as they conform more to general nature, and give a more exact imitation of it? — They conform more to what the artists call Sublimated Nature; not common nature, but nature in its highest perfection.

Have you been a dealer in Marbles yourself?— No, I have not; I never bought an entire statue, but any fragments that came in my way, merely for my own study and amusement.

Have you ever looked at Lord Elgin's Collection, with a view of estimating its money price? — No, never.

Have you purchased pictures of great known merit, for sale?— I have.

And you have met with a ready sale?— Yes, I have.

Have you long resided in Rome?— Between 30 and 40 years in Italy, but mostly in Rome.

Have you directed your attention, in the greater part of that time, to the Fine Arts in general?— Entirely.

Though not a dealer in Marbles, have you not been, in a considerable degree, conversant with transactions of that nature during your residence there?— Yes, naturally.

Can you form any opinion what price might have been asked for the Theseus at Rome, supposing it to have been dug up at Hadrian's Villa, for instance?— In answer to that question, I can only say in what price it may be esteemed, because no purchaser would be allowed to take such an example of sculpture out of Rome; but I cannot take upon myself to put that estimation upon so fine an object of art; it is not capable of pecuniary estimation, having no intrinsic value, but depending on taste.

Are you not the proprietor of the cast of one of the figures from the Monte Cavallo, which is now exhibiting in the Mews?— I am.

Can you state to the Committee the prices at which any remarkable and well known statue has been sold, or offered for sale?— Yes; the statue known by the name of the Barbarini Faun, has lately been sold for the price of about £.3000 sterling.

When was it sold?— About two years ago, to the agent of the Prince Royal of Bavaria: it was not known, at the time of the purchase, for whom it was bought.

Were there any competitors for the purchase?— Yes; but as it was declared that the statue should never go out of Rome, then it was relinquished by all except the agent of the Prince Royal of Bavaria, who accepted it: after this the statue was arrested in the street, when they were removing it, and is at present deposited in the Museum at Rome.

Have you any acquaintance with any of the persons who were competitors for the purchase? — Yes, Torlonia, the banker at Rome, was one.

Do you know, if permission could have been obtained for the removal, whether as much or more would have been given by any of the competitors?— I can only say, that the price which was paid was considered very inadequate to its value.

How do you estimate the value of that statue, as compared with any of the statues in the Elgin Collection?— I consider the Elgin Marbles as of a higher class.

How do you estimate it with the Theseus?— I consider it as very inferior.

Would the different state of the preservation compensate for that difference, in your opinion? — The Faun itself is not perfect; the legs of it are restored in stucco; the hands also; the head and torso are tolerably perfect. The statue was restored in my time, by Pacchetti.

As compared with the Ilissus, how do you estimate the value of the Faun?— I consider the Ilissus to be the superior statue by far.

Is not part of the Ilissus in very perfect preservation?— Yes, the back particularly.

*Mercurii, 13<sup>o</sup> die Martii, 1816.*HENRY BANKES, Esq. *in the Chair.*Rev. Dr. PHILIP HUNT, LL. D. *called in, and Examined.*

IN what year were you at Constantinople, and in what character?—I went out with Lord Elgin, as his chaplain, and occasionally acting as his secretary.

Did you ever see any of the written permissions which were granted to him for removing the Marbles from the Temple of Minerva?—Yes; I found on my first visit to Athens that the fermauns which had been granted to Lord Elgin's artists were not sufficiently extensive to attain the objects they had in view, that their operations were frequently interrupted by the Disdar or military governor of the Citadel, and by his Janizaries, and other considerable obstacles thrown in their way, by sometimes refusing them admission and destroying their scaffolding: on my return, therefore, to Constantinople, in 1801, I advised Lord Elgin to apply to the Porte for a fermaun embracing the particular objects I pointed out to him; and as I had been before deceived with respect to the pretended contents of a fermaun, I begged that this might be accompanied by a literal translation: the fermaun was sent with a translation, and that translation I now possess. It is left at Bedford, and I have no means of directing any person to obtain it: I would have brought it if I had been aware I should have been summoned by this Committee before I left Bedford.

What was the substance of that fermaun?—It began by stating, that it was well known to the Sublime Porte that foreigners of rank, particularly English noblemen and gentlemen, were very anxious to visit and examine the works of ancient art in Greece, particularly the temples of the Idols; that the Porte had always gladly gratified that wish; and that, in order to show their particular respect to the Ambassador of Great Britain, the august Ally of the Porte, with whom they were now, and had long been, in the strictest alliance, they gave to his Excellency, and to his Secretary, and the Artists employed by him, the most extensive permission to view, draw, and model, the ancient temples of the Idols, and the sculptures upon them, and to make excavations, and to take away any stones that might appear interesting to them.

Was this fermaun granted after the conquest of Egypt by the British arms?—It was after their first successes.

Was the obstruction, which you mentioned in your former answer, before the success of the British arms?—It continued to be shown till I arrived with the second fermaun.

Was the tenor of the second fermaun so full and explicit as to convey upon the face of it a right to displace and take away whatever the artists might take a fancy to?—Not whatever the artists might take a fancy to; but when the original was read to the Vaivode of Athens, he seemed disposed to gratify any wish of mine with respect to the pursuits of Lord Elgin's artists; in consequence of which I asked him permission to detach from the Parthenon the most perfect, and, as it appeared to me, the most beautiful Metope: I obtained that permission, and acted upon it immediately: I had one carefully packed and put on board a Ragusan ship, which was under my orders; from which it was transferred to a frigate, and sent to England. The facility with which this had been obtained, induced Lord Elgin to apply for permission to lower other groupes of sculpture from the Parthenon

Rev.  
Dr. P. Hunt.

*Rev.  
Dr. P. Hunt.*

which he did to a considerable extent, not only on the Parthenon; but on other edifices in the Acropolis.

Was this under the authority of the same *fermaun*?—It was.

Was there any difficulty in persuading the *Vaivode* to give this interpretation to the *fermaun*?—Not a great deal of difficulty.

Was there any sum of money given to the *Vaivode*, anterior to his interpretation of the *fermaun*?—Presents were given to him at the time of presenting the *fermaun*; but I am not aware of any money being given.

Do you recollect what was the essential difference of the two *fermauns*?—I never saw any translation of the first, but found it had been inefficient.

Have you any idea of the difficulty and expense of obtaining the *fermauns* from the *Porte*?—I am not aware of difficulty or expense being incurred at Constantinople in obtaining that *fermaun*.

Did you ever hear of any negotiations with the servants of the *Sultana Validè*?—I recollect none; but that negotiation might have taken place without my knowledge; and, if it did, it must have been through the agency of the dragoman of the British embassy.

Have you any information to give the Committee with regard to the expense incurred in the way of bribes, either in obtaining the *fermaun* at Constantinople, or on acting upon it at Athens?—Nothing sufficiently precise, to enable me even to conjecture the amount.

Did Lord Elgin's local expenses at Athens pass through your hands?—No; I merely gave the presents to the local authorities on my audience.

Can you give any information to the Committee respecting the subsequent expenses incurred by Lord Elgin in the operation of removing the Marbles, and bringing them to England?—No, I cannot.

Was there any interference used by any persons to prevent the removal of these Marbles?—Not that I recollect; as the permission to lower the *Metope* was given me by the *Vaivode*, who has the highest authority at Athens.

Was any opposition shown by any class of the natives?—None.

Did you continue at Athens after the removal of the first *Metope*?—I remained there a few weeks, and revisited Athens subsequently.

Did Lord Elgin experience any difficulty in removing his Marbles from Turkey?—Interruptions were given by some of the *Janizaries* residing in the Acropolis, from fear of their houses being injured by the operations of his Lordship's artists; but those houses were bought by his Lordship and pulled down, and excavations made where they had stood: no subsequent opposition was given on the part of the Turkish Government, and I found the common inhabitants of Athens always very ready to act as labourers in removing the sculptures.

Do you conceive that a *fermaun* of such extensive powers would have been granted by the Turkish Government at any other period, to any British subject?—Certainly not; and if it had not been at so favourable a moment, I should not have thought of proposing many of the requests it contained.

Do you think that any British subject, not in the situation of ambassador, would have been able to obtain from the Turkish Government a *fermaun* of such extensive powers?—Certainly not.

In your opinion, was this permission given to Lord Elgin entirely in consequence of the situation he held as British ambassador?—I am inclined to think such a permission would not have been asked for by any person not an ambassador of a highly favoured ally, nor granted to any other individual.

Does it appear to you, that the permission under which Lord Elgin acted, was granted as a private favour to himself, or as a tribute of respect and gratitude to the British nation?—I cannot presume to explain the motives of the *Porte*, but I think it was influenced by great personal respect to the



ambassador, as well as gratitude for the successful efforts of our army in Egypt: but I always thought the objects so to be obtained, were to be the property of Lord Elgin.

Did you see any particular *fermaun* granting authority to purchase and pull down a house?—No; I am confident no such permission was in the *fermaun* I took to Athens, though it contained general permission to excavate near the temples.

In what year did you return to Athens?—I was there at different times, and sailed from thence, with the ambassador, at the termination of the embassy, having procured for him, at different visits, most of the inscriptions, and many detached pieces of sculpture.

When you finally left Athens, were all the Marbles now in Lord Elgin's Collection removed or lowered from their original places?—I believe most of them were.

Were all the large figures lowered?—They had been, during my absence from Athens.

Was one of the Caryatides removed at that time?—I think it was.

Do you know whether the removal of that piece of sculpture created any discontent or sensation among the people of Athens?—I had no personal knowledge that it did; no such discontent was ever expressed to me.

Do you imagine that the *fermaun* gave a direct permission to remove figures and pieces of sculpture from the walls of temples, or that that must have been a matter of private arrangement with the local authorities of Athens?—That was the interpretation which the Vaivode of Athens was induced to allow it to bear.

In consequence of what was the Vaivode induced to give it this interpretation?—With respect to the first metope, it was to gratify what he conceived to be the favourable wishes of the Turkish Government towards Lord Elgin, and which induced him rather to extend than contract the precise permissions of the *fermaun*.

Can you form any idea of the value of the presents which you gave to the Vaivode?—I cannot now; they consisted of brilliant cut glass lustres, fire-arms, and other articles of English manufacture.

Can you form any estimate of the expense incurred by Lord Elgin in forming this Collection of Marbles, and bringing them to England?—I have no data on which to form any accurate idea of the expense of procuring them and putting them on board ship; but it must have been very considerable, both in procuring them, and the great local difficulties he met with in taking them to the Piræus.

Do you know the weekly or monthly expenses incurred on Lord Elgin's account during your stay at Athens?—I do not; but it must have been very considerable, owing to the expense of the salaries and maintenance of his numerous artists, and the continued presents that were given to the Turkish officers at Athens, and the numerous labourers employed in transporting the heavy masses of Marble.

Do you know the weekly sums paid in salaries to the artists or the labourers employed by Lord Elgin?—I do not; I believe all pecuniary disbursements on his Lordship's account at Athens were made by Signior Lusieri, his principal artist.

Can you conjecture whether, upon the whole, Lord Elgin's expenses are likely to have exceeded the sum of £. 30,000?—I have no means of forming any opinion upon that subject: his Lordship was indefatigable in his researches, not only at Athens and its neighbourhood, but throughout the Morea and Proper Greece, and the shores of Asia Minor, in endeavouring to procure whatever might tend to the improvement of the arts, particularly in sculpture, architecture, and medals, as well as ancient inscriptions, tending to elucidate the progress of the Greek language from the *Βασικὴ γλῶσση* mode of writing, through all its changes to the latest periods of Greece; he also procured specimens

Rec.  
Dr P. Frmt.

*Res.  
Dr. P. Hunt.*

of the different orders of architecture, such as capitals and bases, &c. from the earliest to the latest styles.

*QUESTIONS sent to the President of the Royal Academy, his Health not permitting him to attend the Committee; with his Answers thereto.*

*Benjamin West,  
Esq.*

1. ARE you well acquainted with the Elgin Collection?—I am, having drawn the most distinguished of them, the size of the original Marbles.

2. In what class of art do you rank the best of these Marbles?—In the first of dignified art, brought out of nature upon unerring truths, and not on mechanical principles, to form systematic characters and systematic art.

3. Which, among the Marbles, do you consider as the most excellent?—The Theseus, the Ilissus, the breast and shoulders of the Neptune, and the horse's head.

4. In what class do you rank the draped female figures?—In the first class of grandeur.

5. Do you consider the draped female figures as of high antiquity?—At the same time of the Theseus; and the equestrian groups are of the same period.

6. In what class do you rank the metopes?—In the grand and simple style of composition.

7. Do they appear to you the work of the same artists?—One mind pervades the whole, but not one hand has executed them.

8. In what class do you rank the frieze of the procession?—The equestrian groups in this frieze or procession are without example, in the energies of the horses, the grace and beauty of the youths who sit upon them, and the life which is to be found in all. The whole does not appear to be the efforts of the human hand, but those of some magic power, which brought the marble into life.

9. Does that frieze appear to you superior or inferior in excellence to the metopes?—The metopes are superior in their finishing, and many of them are more appropriate to the studies of sculpture, than the less polished groups in the frieze; but the energy of the latter is without an example in art, excepting the two works by Raphael, in the Vatican, viz. the Expulsion of Heliodorus, and the invading Army of Rome, under King Attila. These two works of art embrace the same soul, as they sprung from the Marbles now under the consideration of the Committee, and which were communicated to Raphael by his agents sent to Athens, and other parts of the Grecian islands.

10. Does it appear, in general, to be the work of the same artists?—In this frieze I perceive one mind and one hand, in all that animated nature of which the groups are composed.

11. Does that frieze appear to be works of the same period with the metopes and the larger statues?—The same hand which produced this frieze, was capable of producing the metopes and the large figures.

12. As compared with the Apollo Belvidere, the Torso of the Belvidere, and the Laocoon, how do you estimate the Theseus or Hercules, and the River God or Ilissus?—The Apollo of the Belvidere, the Torso, and the Laocoon, are systematic art; the Theseus and the Ilissus stand supreme in art.

13. Do you consider it of importance to promoting the study and knowledge of the Fine Arts in Great Britain, that this Collection should become public property?—I think them of the highest importance in art that ever presented itself in this country, not only for instruction in professional studies, but also to inform the public mind in what is dignified in art.

*Benjamin West,  
Esq.*

14. As connected with the study of painting, do you consider that great improvement of our British artists may be expected from this acquisition?—It is in these Marbles which is seen the source from whence they grew, and that source is now as open as when they were raised into being, because it came from nature, which is eternal; and as Raphael was benefited by them, so may our British artists.

15. Can you form any estimate of the money value of this Collection; and if so, what is that value, and upon what data do you form your estimate?—To such works as these, which have appeared but once in the world, I cannot set any pecuniary value, in competition with the mental powers which are to be seen in those Marbles.

16. In what consists the characteristic distinction between the style of the best of the Marbles from the Temple of Minerva, and that of the Laocoon, Apollo Belvidere, and other works of excellence which you have seen?—The same answer as that of No. 12.

17. Does the close imitation of nature, (in your opinion,) which is observable in the statues of the Theseus, Ilissus, and some of the best metopes, take from, or add to their excellence?—The close imitation of nature visible in these Figures, adds an excellence to them which words are incapable of describing, but sensibility feels, and adds to their excellence.

18. Have you ever drawn from these Marbles; and are you sensible of any improvement from having studied them?—I have drawn from and studied the figures and groups of men and horses, which I found most excellent in those Marbles. Whether in studying them, I have added any celebrity to the productions of my pencil, I leave the Select Committee to determine, on viewing my two Works, subsequent to those studies, viz. Christ in the Temple, and Christ Rejected, which are before the Public.

19. Are not some of the metopes as highly finished as the Theseus or Ilissus?—They are, in many of their bodies, and also in some of the bodies of the Centaurs.

20. Have you seen and examined Mr. Knight's Collection of Bronzes; and in what does their character materially differ from the best of Lord Elgin's Marbles?—I have seen them, and they are of the first class, as bronzes. They, as most bronzes, are of systematic art; but there are some in that Collection of pure art; in particular, I remember a young Apollo.

21. Have you ever seen sculpture that was, in your opinion, so incontestably the work of the greatest artists as the Theseus, Ilissus, and some of the metopes, or so valuable as models for artists, notwithstanding the partial loss of surface and mutilation?—I have never seen any works of sculpture, which prove themselves to be so decidedly the works of the greatest masters, as must be seen in the Figures mentioned; and also the same powers are visible in the Barbarini Sleeping Faun.

22—27. Have you seen, and examined, the Phygalian Marbles at the Museum?—I have, and find groups and figures among them deserving of praise, but greatly deficient in the just proportion of heads, legs, and arms, and the draperies much confused in their folds; though when taken in the whole, they are an acquisition in art to this country, although inferior to those which are here from the Temple of Minerva.

28, 29. How should you class the Theseus or Ilissus, compared with the Barbarini Faun? Should you consider either of the above statues, in their present state, as equal or superior in money value to the Barbarini Faun?—These three figures are in the highest style of sculptured art, and the very able restoration of the feet, and other parts of the Barbarini Faun, renders it more agreeable to the view as a whole, but not more valuable or superior in style of art, or equal to the figures of Theseus, or the Ilissus, in the truth of nature, particularly in the knees, shoulders and backs, where time has most injured them. Respecting the money value of these three figures, I suppose they are nearly on a balance, in their mutilated state; but in the refinement of what is transcendent in art, as in the Theseus and the Ilissus, I cannot put any nominal value.



*Benjamin West,  
Esq.*

30. Can you compare, in money value, Lord Elgin's Marbles, or any part of them, with the money value of the Phygalian, or the Townley Collection? — I judge of the Elgin Marbles, from their purity and pre-eminence in art over all others I have ever seen, and from their truth and intellectual power; and I give them the preference to the Phygalian and Townley Collection, most of which is systematic art.

If the above Answers to the Questions, with which I have been honoured by the Select Committee of the House of Commons, tend in any way to assist them in their inquiries respecting the merits of the Elgin Marbles, I shall feel myself highly gratified.

With the greatest respect, I have the honour to be,

The Committee's most obedient humble Servant,

March 18th, 1816.

BENJAMIN WEST.

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## APPENDIX.

### No. 2.—*LETTER from Lord ELGIN to the Right Honourable N. VANSITTART; accompanying his Petition to the House of Commons.*

SIR,

London, 14th February, 1816.

In pursuance of the advice you were good enough to give me at our last interview, I have the honour of transmitting to you a copy of the Petition which you last year presented to the House of Commons, in my name, for the disposal of my Collection of Athenian Sculpture, and other objects of Grecian Antiquity, to the Public.

Since that period, the relations between this Country and the Continent have afforded a fresh accession of means to the most distinguished and learned foreigners to bear their testimony of admiration to the real merit of my Marbles; which, I may venture to say, have essentially gained in the public opinion, even on a comparison with the chef-d'œuvres of ancient art, which, till lately, adorned the Gallery of the Louvre.

Within this period also, the fate of that Gallery, and the influence of the dispersion of it, have eminently exemplified, in the face of Europe, the importance of collections of this nature, in a national point of view.

I should have been most highly gratified in presenting my Collection (the fruits of many years anxiety and trouble) gratuitously to my Country, could I have done so with justice to my family. Situated, however, as I am, I can only transfer it to the Public for such a consideration as the House of Commons may judge proper to fix.

In proceeding to the appreciation of it, it will readily be admitted, under all the peculiarities of the case, that I can be possessed of no standard which could authorize me to name a price. Whereas if (as I have presumed to suggest in my Petition) a Committee of the House of Commons would enter upon the examination of the most competent evidence which can be adduced, they would, upon that evidence, be able to determine the intrinsic value to the Country of what I offer; and would, I have no doubt, arbitrate satisfactorily as well as fairly, between the Public and me. It is therefore not my wish to name any particular price, nor to enter into any statement of my own views, with respect to the value of my Collection. I leave this question entirely in the hands of the Committee of the House of Commons, to whom I shall be happy to afford all the information in my power.

In conclusion, I beg leave to express my hope and expectation, founded on the concurring testimonies of the first Authorities in this and other countries of Europe, that the fullest investigation which can be bestowed on this subject will prove, in the most unexceptionable manner, that I have been so fortunate as to confer a real benefit on my Country; and that the Collection with which I enrich it, will be eminently useful to the progress of the Fine Arts, not only in Great Britain, but throughout Europe.

*The Right Honourable N. VANSITTART,*  
Esq. &c. &c.

I have the honour, &c. &c.  
(Signed)

ELGIN.

### No. 3.—*MEMORANDUM, as to Lord ELGIN's exclusive Right of Property in the Collection of Marbles.*

February, 1816.

1. By reference to the Journals of the House of Commons, it does not appear, that, on the occasion of the transfer of Sir William Hamilton's Collection to the Public, any idea was entertained calling in question his exclusive property in what he offered to Parliament.

In point of fact, the Royal Family of Naples took a great interest in Sir William Hamilton's researches, aided him materially; and, it was understood, contributed considerably to his Collection.

It is also known that, subsequently, Sir William Hamilton formed other Collections, and disposed of these to individual collectors.

2. M. le Comte de Choiseul Gouffier, during his embassy in Turkey, previous to the French Revolution, entered upon the same plan which Lord Elgin has prosecuted; employing a number of artists at his own expense, and making every preparation for moulding, and removing sculpture, &c. from Athens. The Revolutionary Government seized some of the acquisitions which he had sent to France; but Buonaparte, in the short peace, allowed a corvette to bring away, on M. de Choiseul's account, what still remained of his property at Athens. And when, in 1803, this vessel was captured by a frigate in Lord Nelson's squadron, his Lordship, on M. de Choiseul's solicitation, considered the cargo as private property, and directed it to be preserved for him accordingly.

3. Sir Robert Ainslie, Lord Elgin's predecessor in Turkey, made considerable Collections there, his property in which was never disputed.

4. The greater part of Lord Elgin's Collection was obtained during his embassy. But from the termination of it in January 1803 till the present time, his operations have continued uninterruptedly — (excepting only during the interval of war with Turkey.) Accordingly, a very valuable addition of statuary, &c. (acquired within that period) was joined to the Collection in 1812.

5. A public despatch from Lord Elgin, dated January 13th, 1803, conveying a request on the subject of his salary, contains the following passage: "The private expense I have incurred to the extent of many thousand pounds, in improving the advantages before me, towards procuring a knowledge of the Fine Arts in Greece, and rescuing some of their remains from ruin; and the loss of a valuable vessel of mine, solely employed in that service, would make any defalcation of the appointments affixed to my rank, a matter of serious inconvenience to me."

6. On the other hand, Government not only never interfered in any way, in Lord Elgin's operations in Greece, but let it be distinctly understood, before his leaving England, that they could not authorize any expenditure, on an undertaking attended with so much uncertainty and risk; it being beyond doubt that, had they given instructions, or even any formal encouragement, they would, with the advantages, have been liable also in any loss.

7. In fact, no instance is known of the Public claiming an interest in what foreign Ministers, Governors, Naval or Military Commanders, &c. &c. may at any time have acquired by their own means, or received from foreign Sovereigns to whom they were accredited.

8. A letter from the late Mr. Townley to Mr. Harrison the architect, dated in the year 1803, will prove that the clear understanding of the Public in general, and of the Dilettanti Society in particular, was, that Lord Elgin was carrying on his pursuits at his own private risk, and without any assistance whatever from Government. A copy of this letter is hereunto annexed, enclosed in one from Mr. Harrison to Lord Elgin.

#### No. 4.—*MEMORANDUM as to the Delay in transferring Lord ELGIN's Collection to the Public.*

February, 1816.

As it may appear to require some explanation, why this Collection is only now transferred to the Public, after a considerable part of it has been so many years in the country; Lord Elgin begs leave to state:

That on being arrested in France, and becoming apprehensive that his detention might be much protracted, he directed the Collection to be made over to Government unconditionally. But his family (with whom alone he was then permitted to correspond) from being wholly unacquainted with the object, delayed complying with this direction till the year 1806, when he reached England.

Within ten days after his arrival, while none of the packages were yet opened, though some were partially broken; a gentleman of the very greatest weight in this country on all matters of taste and ancient art, publicly declared in Lord Elgin's presence, and supported his opinion by allusions to classical authority:

"That Phidias did not work in marble: that the sculptures which decorated the pediments of the Parthenon were executed, at soonest, in the time of Hadrian; and could not rank otherwise than as Roman work."

The respectable quarter whence this opinion originated, imposed upon Lord Elgin the indispensable obligation of laying his Collection open to public inspection, before he could feel justified in bringing it forward as an object of national importance. Some time, however, after he had so exposed it to view, a volume published in 1809, by the Dilettanti Society of London, denominated "Specimens of Ancient Sculpture selected from different Collections in Great Britain," not only did not advert to any of Lord Elgin's statues, or include any of them in its selection of specimens, but contained the following very striking passage: "Of Phidias's style of composition, the *friezes* and *metopes* of the temple of Minerva at Athens, published by Mr. Stuart, and since brought to England, may afford us competent information. But as these are merely architectural sculptures, executed from his designs, and under his directions, probably by workmen scarcely ranked among artists, and meant to be seen at the height of more than 40 feet from the eye, they can throw but little light upon the more important details of his art. From the degree and mode of relief in the friezes, they appear to have been intended to produce an effect like that of the simplest kind of mono-chromatic paintings when seen from their proper point of sight, which effect must have been extremely light and elegant. The relief in the metopes is much higher, so as to exhibit the figures nearly complete, and the details are more accurately and more elaborately made out; but they are so different in their degrees of merit, as to be evidently the works of many different persons, some of whom would not have been entitled to the rank of artists in a much less cultivated and fastidious age."

So that when Mr. Perceval in 1811, proposed to purchase this Collection, not by proceeding to settle a price upon a previous examination into its merits and value, but by offering at once a specific sum for it, Lord Elgin declined the proposal, as one that, under the above impressions, would be in the highest degree unsatisfactory to the Public, as well as wholly inadequate, either in compensation of the outlay occasioned in procuring the Collection; or in reference to (what has since been established beyond all doubt) the excellence of this sculpture, and its authenticity as the work of the ablest artists of the age of Pericles.



No. 5.—*Copy of a LETTER addressed by Lord ELGIN to the Right Honourable CHARLES LONG, in 1811;—with a Postscript added February 1816.*

SIR,

6, Park Lane, May 6th, 1811.

In requesting you to be so obliging as to offer to Parliament, in my name, a proposal for constituting my Athenian Collection national property, I feel desirous of putting you as fully as possible in possession of my ideas connected with this transfer.

The Memorandum recently published, on the subject of my pursuits in Greece (of which I did myself the honour of sending you a copy), and the inspection of my Museum, will sufficiently explain that my undertaking could have had no other object than that of endeavouring (though it never before had been found practicable) to secure, as far as it could yet be traced, a full and accurate knowledge of the School of Phidias, while he had the direction of the works of architecture and sculpture during the most brilliant period of the history of Athens.

That in the hopes, but before the existence of any favourable circumstances to which alone, however, I could look forward for a probability of success, I engaged, at my own risk, such persons as the artists in England instructed me were necessary for that object.

And that, by being thus prepared, I was enabled to complete the plan in all its details, and to an extent far beyond what could have been foreseen.

The article (Beaux-Arts) in the *Moniteur* of the 20th ultimo (which, giving an account of a translation now making in Paris of Stuart's Athens, calls the ornaments belonging to the Parthenon, the only undoubted works of Phidias in existence,) will, on the other hand, show in what estimation the Collection I have brought to England is held in France; and afford a ground of judging, far less exceptionably than on any assurances from me, whether, during my detention of three years there, it must not have been constantly in my option to have made the most advantageous terms for ceding them to the French Government. I state this, in proof that pecuniary emolument was not in my contemplation; and that it has ever been my steady purpose to render these acquisitions conducive to the advantage of my Country.

In this view, as soon as they could be at all arranged, I afforded every facility and encouragement for the inspection of them, in order that the Public might form their opinion without bias or restraint; and I accordingly have the satisfaction of receiving continually, from every artist without exception, from men of taste and men of literature, the most enthusiastic testimonies of the admiration which they feel in the contemplation of my Drawings, my Casts, Marbles, Inscriptions, and lesser Sculptures, representing various interesting scenes in private life. They trace in these, hitherto unknown works, the same superiority of intellect and genius, which characterizes all other productions of the best times of Greece; and they look to the establishment of such a school as this assemblage would furnish for the study of art and the formation of taste, as the means of giving to this Country those rational advantages, the importance of which has been of late so much brought into evidence, by the many valuable Collections of ancient art so studiously concentrated in Paris.

Such impressions, I have the strongest reason for believing, would have been found to be the sentiments of the persons of the description I allude to, who might have been called upon to report on the value of this Collection as a national acquisition. And while they would have awarded a fair reimbursement of my expenses, which the state of my family and my affairs would not justify me in foregoing; they would at the same time have stamped the transaction as wholly differing from a pecuniary bargain, and would have pronounced on the service I had been the means of conferring on the country, in a way to have presented a powerful recommendation and claim in my favour, for some mark of Royal approbation.

Such were my sentiments on the subject in question, when I was lately called to London, at the desire of the Speaker, for the purpose of concerting the mode of transferring this Collection to the Public. And I found the Speaker decidedly of opinion, that a statement of my expenses, with the interest upon them, should form the basis of the transaction; and that, beyond this, Parliament would take under consideration, as a separate subject of remuneration, the merit attending the procuring and offering these objects to the Public.

But a delay arose most unexpectedly, from an idea being entertained, that, as I, at the time, held a diplomatic appointment, I had not the full and uncontrolled right over my acquisitions: an idea, which would have given to Government a claim upon any acquisition, which not only ministers but governors abroad, naval and military commanders, and every person employed, &c. &c. might have opportunities of obtaining at their own risk and outlay and trouble, or be permitted to receive from Foreign Sovereigns. Independently, however, of plain reason and universal practice; and of the instances of Sir William Hamilton, who sold part of his Collections to Parliament, and part to individuals and foreigners; and of my predecessor Sir Robert Ainslie, whose entire property in his valuable Collections has never been interfered with; it is now known, that I engaged in the enterprise under review, only because the British Government would not have been authorized to undertake any thing of so doubtful an issue.

When this difficulty appeared to be removed, and the Speaker still adhered to the opinion he had before recommended as to the mode of proceeding, I could no longer hesitate in acquiescing in his advice; and I herewith transmit to you accordingly *as ample* a view of my outlay as the *materials still in my possession* enable me to furnish, of a transaction so peculiar in itself, and differing entirely from the circumstances attending every other Collection. Here the objects were not purchased, or got for fixed prices. They were not selected by the taste of an individual; nor were they, generally speaking, the results of accidental discovery from excavation. But, in the face of difficulties till then found insurmountable, a plan was under-

taken for securing one great series, the success of which depended upon unwearied patience, abundance of means, and the most prompt and uncalculating decision in the use of them. With all this, it must be recollected, the expenses are those of a person acting under no responsibility, with all the keenness and impetuosity which may be supposed to have animated the attempt to rescue inestimable treasures from oblivion and destruction.

The Collection I offer consists of

1st. The Drawings and Casts.

2nd. The Sculptures and Inscriptions now in England.

#### 1st. The Drawings and Casts.

In appreciating the expenses of this article, which constituted the whole of the original plan, it must be borne in mind that the instructions I acted upon were traced by artists in England, who, on a full investigation of the existing works relating to Athens, pointed out in what respects information was further wanting from thence. Indeed, a few years before, M. de Choiseul Gouffier had taken to Turkey nearly the like establishment of draughtsmen, on a similar attempt, which, however, failed. Besides, the obstacles, the interruptions and discouragements, created by the caprice and prejudices of the Turks, even under the most favourable circumstances, are such that any undertaking in that country, when connected with their establishments, houses, &c. and requiring time, is placed in no parallel whatever with similar works carried on elsewhere. In fact, my artists were several months at Athens without being able to enter the Acropolis, unless on paying fees nearly amounting to 5*l.* sterling each visit; nor, till long after, were they permitted to erect scaffoldings.

The expense of the six artists I had, of whom four were without doubt the most eminent of their day in Italy, necessarily included their salary, board, accommodations, and attendance, and literally all their supplies, as well as the cost of all the materials they used; their scaffoldings, packing-cases, &c. &c. These charges may be supposed to have amounted, upon an average, as near as can be calculated, to 400*l.* for each, per annum. (The professional men in England, who had been applied to for this expedition, declined leaving their occupations in London, under towards 700*l.* per annum for salary alone, besides having all their expenses paid, and retaining a part of their works.)

The six artists remained together on this undertaking three years and a half; which, at 400 <i>l.</i> each per annum, would amount to .....	£ 8,400
N.B.—One continued some time longer in finishing the picturesque tour in Greece.	
One came to England, where he remained two years, for the purpose of engraving his own drawings, an intention which my detention in France defeated, incurring a further expense of .....	800
The conveyance of these artists from Rome to Constantinople, thence to Athens, and their journeys in general, may have been about .....	1,500
	<u>£. 10,700</u>

This sum may be considered as forming the cost of the Casts, Drawings, and Measurements; though the same persons, and in many respects the same expenses, were equally necessary, and contributed towards the other parts of the Collection.

#### 2.—The Sculptures and Inscriptions, and Vases, now in England.

In alluding to some of the articles which more exclusively compose the cost attending the Marbles and Inscriptions, it is difficult, even in the most confidential communications, to enter into explanations. The case is, that the ministers of the Porte were prevailed upon, after much trouble and patient solicitation, to grant to me an authority to excavate and remove what I might discover, as well as to draw and model. It was an authority differing from those granted to other English gentlemen, then travelling in Turkey, only in the degree which the extent of the means I employed made necessary. But the plain import of such a permission in Turkey, is nothing more, than that it affords an introduction, by means of which secret negotiations may be carried on with such persons in office or in power, as have some superintendence, or immediate concern, with the objects in question. Upon such persons, it is equally undeniable, that no influence can possibly be efficient, from a Christian, excepting only *weight of gold*; and the amount of this is, in all cases, proportioned to the rank of the parties, the sacrifice to be made, and the eagerness shown for the acquisition. At the period under review I held the dignity of ambassador: I had to transact with the highest personages in the state. The objects I requested were—leave to occupy situations about the ruins, commanding the interior of Turkish houses: to remove blocks forming parts of their fortifications; and, inscriptions, &c. occasionally built up in their mosques. And my perseverance under constant difficulties and disappointments, sufficiently showed to them the importance attached to my enterprise,

The above Expenses, and the numbers of Workmen employed, may be calculated at.....	£. 15,000.
It may easily be conceived what extent of manual labour was required in a country, in which the habits are those of the most obstinate listlessness and indolence: which is wholly unprovided with wheel-carriages, or mechanical instruments: when great masses of ruins were to be removed in search of hidden pieces of Sculpture; large blocks of Marble to be lowered from great heights; and so many immense weights conveyed to a distance of above four miles, along a track which had barely the appearance of a road.	
The removal of the Cases from Athens to England; for, though I received much very friendly assistance in this respect, from officers commanding King's ships, yet I employed two vessels of my own on that service, and several country ships: .....	£. 2,500.
The Expenses at Malta, where the cases were generally placed in deposit .....	£.
Commission and Agency; which in all instances, especially when out of the ordinary line of business, are very considerable in Turkey.....	£.
Interest on Money borrowed, which is, legally, at 12 per cent. and often much more.....	£.
A great variety of minor Expenses, inseparable from so vast an undertaking, .....	£.
This outlay was at a time when not more than 12 or 13 piastres could be got in exchange for the pound sterling.	
The charges thus stated for the Artists, the obtaining and removing the Collection, are .....	£. 28,200.
There was, besides the loss of my vessel (the Mentor), an English copper-bottomed yacht, which was cast away off Cerigo, with no other cargo on board than some of the sculptures. The price and charges on this vessel (which, from the nature of her voyage, could not be insured in Turkey) and the operations, which continued three years, in recovering the Marbles, cannot be stated under £.5,000: .....	£. 5,000.
This expenditure having been incurred between the years 1799 and 1803, leaves a claim of interest from that time. ....	In <sup>t</sup> for 14½% } 28,240. at 5p <sup>t</sup> Cent. }
There has been since, the charge of landing this immense number of heavy Cases in various ports of England, transferring them to London, and placing them at the Duke of Richmond's, in Privy Gardens; removing them afterwards three times; erecting convenient and sufficient buildings where to place the Marbles; arranging the casts; attendance on the Collection, &c. &c. The expense of this part of the transaction must have been fully £. 6,000. ....	£. 6,000.

I have the honour to be, &c. &c. &c.  
(Signed) ELGIN.

To the Right Hon. CHARLES LONG,  
&c. &c. &c.

SIR,

London, February 29<sup>th</sup>, 1816.

THE above Statement refers altogether to the great body of the Collection, such as it had been laid open to public inspection in my house in Park-Lane, and in Burlington-House, from the year 1807 to 1812; consisting of all the large statues (excepting the Sternum of the colossal figure of Neptune, the group of two horses' heads, and the forehead of Minerva); eleven of the metopes; a large proportion, but not the best preserved groups of the frieze; various minor pieces of sculpture; all the moulds and casts; some specimens of architecture; all the drawings; and original inscriptions.

Towards the end of 1812, about *eighty* additional cases of architecture and sculpture reached England; having been collected subsequently to my departure from Turkey, and now forming part of my Collection in Burlington-House.

To these are now added a Collection of Medals.

I beg leave generally to observe, that though I had not regulated my expenses or my outlay, under any expectation of their being ever inquired into, still I brought with me from Athens an accurate and detailed journal of the daily expenditure there, down to my departure in 1803, made out by a gentleman of the strictest honour and regularity, who had the direction of all my operations, and in whom I have placed the utmost confidence. This has been lost, probably when, on my arrest as prisoner of war in France, I was under the necessity of burning my papers. But I have recently received the continuation of that journal from January 1803 to the end of 1814, together with the account current of my agent, an eminent merchant, at Malta, from October 1807 to May 1811; which documents enable me to specify the leading articles of outlay incurred since my leaving Turkey.

The Journal itself amounts to.....	Ps. 112,170
which at 16 Piastres, the average rate of Exchange, is equal to.....	£. 7,010 12 6
M. Lusieri's salary from 1803 to 1816 .....	2,800 — —
His personal loss, during his flight from Athens .....	200 — —
And that part of the Account Current of the Agent at Malta, not included in M. Lusieri's Journal .....	2,400 — —
	£. 12,410 12 6

Besides, the Expenses at Malta before October 1807, and after May 1811.

Interest of Money.

Presents sent from England, &c. &c.

But the principal importance of these vouchers is, to show the real nature of the expenses, to which, in point of fact, this enterprise subjected me; a subject, of which nothing but an acquaintance with the habits and practices in Turkey, and the peculiar difficulties, necessities, and charges attending this undertaking,



could possibly afford any notion. These documents show, that, even when I employed only one, instead of six artists, and my endeavours and their results were reduced out of all proportion with my former efforts; yet that during so much of this period as M. Lusieri was at Athens,

1. The cost of manual labour, was.....	Ps. 37,464
2. ...of materials, &c. &c. ....	23,805
3. Presents, found necessary for the local authorities, in Athens alone.....	21,902
That interest on money borrowed there, was as high as 15 and 20 per cent.	
And the agency at Malta, after commission and brokerage on drafts being charged, was (6,000 on 33,663) equal to 17½ per cent.	

I beg once more to repeat, that I do not offer this view of my expenses as a criterion of the intrinsic value of my Collection. I ever have been persuaded that, in justice to the Public, that should be calculated on other grounds. But it is, I trust, sufficient to prove, that in amassing these remains of antiquity for the benefit of my Country, and in rescuing them from the imminent and unavoidable destruction with which they were threatened, had they been left many years longer the prey of mischievous Turks, who mutilated them for wanton amusement, or for the purpose of selling them piecemeal to occasional travellers; I have been actuated by no motives of private emolument; nor deterred from doing what I felt to be a substantial good, by considerations of personal risk, or the fear of calumnious misrepresentations.

ELGIN.

To HENRY BANKES, Esq.  
Chairman of the Committee,  
&c. &c. &c.

No. 6.—LETTER from Lord ELGIN to HENRY BANKES, Esq.

SIR,

London, 13th March, 1816.

As I have been given to understand that some Members of the Committee have expressed a wish for more detailed information with respect to my expenses in Turkey, connected with my Collection of Athenian Sculpture, &c. I have thought it might be convenient for them to be in possession of the following considerations, arising out of the Italian Journal which I left with the Committee the second time I had the honour of attending them; I hope that they will assist the Committee in forming an accurate notion of the nature of the exertions and expenses which necessarily attended the prosecution of an undertaking, which, I believe, knows no parallel; and at the same time, to appreciate the extent of what must have been expended, prior to the first date occurring in that document.

But, before I enter upon this comparison, I beg to advert to the expenses incurred in England since the Marbles began to arrive, fourteen years ago, and the loss of my ship the *Mentor*; two items in my expenditure, not referred to in the journal.

1. The expense of landing and warehousing the cases in England; collecting them first at the Duchess of Portland's, in Privy Gardens; then transporting them to the Duke of Richmond's; afterwards to my house in Park-Lane: and finally to Burlington House (in each of which two last places I had to erect suitable buildings for the purpose of arranging and exhibiting the Statues and Bas-reliefs;) the figure-maker's labour in putting together the moulds made at Athens, a work of great nicety, and which took up nearly a whole year; attendance for the protection of the Collection, during ten years; and various incidental charges. All these sources of expense cannot, in my opinion, be calculated at a less sum than six thousand pounds.

2. The loss of the *Mentor*, and the expense of weighing up her cargo, consisting of large cases of Marble, being parts of the frieze and metopes, sunk in ten fathoms water (an operation which was not completed till the third year after the shipwreck), forms my second item. Before the employment of the divers, who were ultimately successful, three unavailing attempts had been made to weigh up the ship bodily. All the cases were finally recovered, and none of the contents in any way damaged. They were forwarded successively by the consul at Cerigo, some of them to Smyrna, and some to Malta, and from thence to England. This operation, with the purchase of the *Mentor*, and her necessary expense, I have valued at five thousand pounds.

3. The regular accounts sent home by M. Lusieri in 1815, comprise, first, the manual labour he employed, amounting to.....	Ps. 37,464
2. The materials he purchased for carrying on his operations.....	23,805
3. Presents to the Authorities at Athens.....	21,902
4. Lusieri's board.....	24,000
5. Interest on money borrowed by him, &c. ....	5,000

During these expenses, which were incurred between the commencement of 1803 and the end of 1814, excepting the interval of war, M. Lusieri was alone at Athens, and procured what has been added to the Collection since 1811: they form a total of 112,000 piastres, equal, at 16

p <sup>s</sup> to the pound sterling, to.....	£. 7,000
To which are added the salary to the present period.....	2,800
His losses, when driven by the war from Athens.....	200
And the sum of.....	2,400
In all.....	£. 12,400

being what Messrs Hayes of Malta pass in account, beyond what went through Lusieri's hands.

I value, therefore, the three articles,—Expenses in England, the loss of the Mentor,  
and the works since the beginning of 1803,—at.....£.6,000  
5,000  
12,000  
—————£.23,000

4. Now with respect to the works prior to 1803, I have not the same data to proceed upon. The account furnished me by M. Lusieri, on my leaving Athens, has been mislaid, or destroyed in France. I must therefore arrive at an approximation by analogy.

The mass of work done, and the difficulties surmounted prior to 1803, may be described thus:—The acquisition of all the large statues of the pediments; of eleven out of the fourteen metopes; of nearly forty out of fifty-six or fifty-eight pieces of the frieze; the colossal statue of Bacchus; the bas-reliefs of the Temple of Victory; many smaller fragments of sculpture; the greatest and most interesting part of the inscriptions; many of the architectural specimens, particularly those of the Ionic order; all the casts; all the drawings; all the medals; the procuring the artists from Rome; their conveyance by way of Messina, Malta, Girgenti, to Constantinople, and thence to Athens; their salaries, board, and absolutely every expense they incurred from the winter of 1799 to the middle of 1803; their conveyance home; the maintenance of one of them (Ittar) one year longer at Malta in finishing his sketches; and of another (the Calmonk) for two years longer in England, for the purpose of his drawings; the purchase and construction of the materials required for the operations of the artists; the original breaking ground of the whole transaction, both in Constantinople and in Greece; the purchase of houses, and removal of large masses of ruins for the recovery of buried sculpture; the manual labour at all times of a great number of men, and very frequently of hundreds at a time, in transporting great weights from Athens to the sea; occasional presents to sailors engaged to assist on the embarkation; the conveyance of a part of the Collection to Alexandria or to Malta, in private vessels hired for the purpose; the exorbitant demands in these countries for interest, agency, and commission; and the whole performed under the disadvantage of a very inferior rate of exchange, from eleven to thirteen piastres only being then procured for the pound sterling; whereas the calculation subsequent to 1803 is founded upon the pound sterling producing sixteen piastres.

Under the foregoing considerations, I am confident that I should not materially err, if I were to state my expenses for the Collection, prior to 1803, at three times the amount of those incurred subsequent to that date. This calculation (even without taking into account the difference of 25 per cent on the exchange in favour of the latter period) would raise the expenditure, prior to 1803, to £.36,000; whereas in my letter to Mr. C. Long, I have rated it, on other grounds, only at £.28,000\*. To which, and to the £.5,000 on the loss of the Mentor, I have added fourteen years' interest.

N. B.

This sum singularly coincides with the conjecture formed by Lord Alencorn, at the nature and extent of the operations he saw going on at Athens, in 1803.

To recapitulate the above, I calculate,  
£.6,000 Expenses in England.  
5,000 Loss of the Mentor, and recovery of its cargo.  
12,000 Expenses, as per Account, since January 1803.  
28,000 Ditto, prior to that period.  
23,240 Interest on £.23,000.

But, I beg leave once more to repeat, that I do not, and never have recommended my expenses as a criterion of the value of my Collection to the Public.

I have the honour to be, with great respect, Sir,

Your obedient humble Servant,  
ELGIN.

HENRY BANKES, Esq.  
Chairman of the Committee,  
Esq. Esq. Esq.

No. 7.—Copy of a LETTER from CHARLES TOWNLEY, Esq. to J. HARRISON, Esq. on the Subject of Lord ELGIN'S Marbles.

DEAR SIR,

London, 8th February, 1803.

I FEEL myself exceedingly obliged to you, and most highly gratified, by your kind communication to me of Lord Elgin's most laudable exertions towards collecting either original Marbles, or Drawings or Casts, of the most valuable monuments of sculpture or architecture in Greece.

I have lost no opportunity of informing persons of taste and judgment in the Fine Arts, of the interesting operations which Lord Elgin is now so eagerly carrying on. His Lordship's zeal is most highly approved and admired, and every hope and wish is entertained for his final success. But our Government is universally blamed for not contributing their political influence, as well as pecuniary aid, towards these operations, for the advancement of the Fine Arts in this country.

You appear to decline Lord Elgin's invitation to supply Signor Lusieri with more documents and

\* Being the expense of the Artists, which comprises the whole of the original undertaking.... Ps. 139,000 = £. 10,700  
That of obtaining and removing the Marbles..... Ps. 224,900 = £. 17,800

In all....Ps. 364,000 = £. 28,500

information, relative to his further pursuits and researches in Greece. But it is in contemplation with a few Members of the Dilettanti Society, to whom I have communicated Lord Elgin's letter, to make a handsome remittance to Signor Lusieri, and to engage him to make some researches, and execute some plans and drawings of monuments, which shall be indicated to him.

The meeting of the Society will be on Sunday next. Should any determinations be entered into, worthy of being communicated to you, you shall know them: at the same time let me entreat you to put down on paper any hints you can suggest, relative to objects in Greece, that are particularly requisite to be investigated.

My health is still in a very weak state. I will conclude this sheet by repeating my thanks for your kind communication, and expressing my hopes of receiving from you your thoughts upon the chief objects in Greece, that yet remain, and ought to be investigated and drawn by Lusieri.

I remain, dear Sir,

Your most faithful and obedient Servant,

C. TOWNLEY.

No. 8.—*Translation of a LETTER from the Cavalier CANOVA to the Earl of ELGIN.*

MY LORD,

London, 10th Nov. 1815.

PERMIT me to express the sense of the great gratification which I have received from having seen in London the valuable antique Marbles, which you have brought hither from Greece. I think that I can never see them often enough: and although my stay in this great capital must be extremely short, I dedicate every moment that I can spare to the contemplation of these celebrated remains of ancient art. I admire in them the truth of nature united to the choice of the finest forms. Every thing here breathes life, with a veracity, with an exquisite knowledge of art, but without the least ostentation or parade of it, which is concealed by consummate and masterly skill. The naked is perfect flesh, and most beautiful in its kind.—I think myself happy in having been able to see with my own eyes these distinguished works; and I should feel perfectly satisfied if I had come to London only to view them. Upon which account, the admirers of art, and the artists, will owe to your Lordship a lasting debt of gratitude, for having brought amongst us these noble and magnificent pieces of sculpture; and for my own part I beg leave to return you my own most cordial acknowledgments; and

I have the honour to be, &c. &c. &c.

CANOVA.

No. 9.—*Extract of a DESPATCH from his Excellency the Earl of ELGIN to Lord HAWKESBURY, dated Constantinople.*

January 13th, 1803.

"I do not demand any allowances corresponding with those of the late extraordinary embassies from Russia, although the honours and public disbursements of mine have been equally extraordinary; nor can I have a wish to make a charge of the many unusual expenses to which I have been subjected. Still, I confess that the private expense which I have incurred to the extent of many thousand pounds, in improving the advantages before me, towards procuring a knowledge of the arts of Greece, and rescuing some of their remains from ruin; and the loss of a valuable vessel of mine solely employed in that service, would make any defalcation of the appointments affixed to my rank a matter of serious inconvenience to me."

No. 10.—*TRANSLATION from the Italian of a Fermaîn, or Official Letter from The Caimacan Pasha, (who filled the Office of Grand Vizier at The Porte, (during that Minister's absence in Egypt,) addressed to The Cadî, or Chief Judge, and to The Vaivode, or Governor of Athens, in 1801.*

AFTER the usual introductory compliments, and the salutation of Peace,—“It is hereby signified to you, that our sincere Friend, his Excellency Lord Elgin, Ambassador Extraordinary from the Court of England to the Porte of Happiness, hath represented to us, that it is well known that the greater part of the Frank (i. e. Christian) Courts are anxious to read and investigate the books, pictures, or figures, and other works of science of the ancient Greek philosophers: and that, in particular, the ministers, or officers of state, philosophers, primates, and other individuals of England, have a remarkable taste for the drawings, or figures, or sculptures, remaining ever since the time of the said Greeks, and which are to be seen on the shores of the Archipelago, and in other parts; and have, in consequence, from time to time, sent men to explore and examine the ancient edifices, and drawings or figures. And that some accomplished Dilettanti of the Court of England, being desirous to see the ancient buildings and the curious figures in the City of



Athens, and the old walls remaining since the time of the Grecians, which now subsist in the interior part of the said place; his Excellency the said Ambassador hath therefore engaged five English painters, now dwelling at Athens, to examine and view, and also to copy the figures remaining there, *ab antiquo*: And he hath also at this time expressly besought us, that an Official Letter may be written from hence, ordering that as long as the said painters shall be employed in going in and out of the said citadel of Athens, which is the place of their occupations; and in fixing scaffolding round the ancient Temple of the Idols there; and in moulding the ornamental sculpture and visible figures thereon, in plaster or gypsum; and in measuring the remains of other old ruined buildings there; and in excavating, when they find it necessary, the foundations, in order to discover inscriptions which may have been covered in the rubbish; that no interruption may be given them, nor any obstacle thrown in their way by the Disdar (or commandant of the citadel), or any other person: that no one may meddle with the scaffolding or implements they may require in their works; and that when they wish to take away any pieces of stone with old inscriptions or figures thereon, that no opposition be made thereto.

"We therefore have written this Letter to you, and expedited it by Mr. Philip Hunt, an English gentleman, Secretary of the aforesaid Ambassador, in order that, as soon as you shall have understood its meaning, namely, that it is the explicit desire and engagement of this Sublime Court, endowed with all eminent qualities, to favour such requests as the above mentioned, in conformity with what is due to the friendship, sincerity, alliance, and good will subsisting *ab antiquo* between the Sublime and ever durable Ottoman Court and that of England, and which is on the side of both those Courts manifestly increasing; particularly as there is no harm in the said figures and edifices being thus viewed, contemplated, and designed. Therefore, after having fulfilled the duties of hospitality, and given a proper reception to the aforesaid Artists, in compliance with the urgent request of the said Ambassador to that effect, and because it is incumbent on us to provide that they meet no opposition in walking, viewing, or contemplating the figures and edifices they may wish to design or copy; or in any of their works of fixing scaffolding, or using their various implements; It is our desire that, on the arrival of this Letter, you use your diligence to act conformably to the instances of the said Ambassador, as long as the said five Artists, dwelling at Athens, shall be employed in going in and out of the said citadel of Athens, which is the place of their occupations; or in fixing scaffolding around the ancient Temple of the Idols, or in modelling with chalk or gypsum the said ornaments and visible figures thereon; or in measuring the fragments and vestiges of other ruined edifices; or in excavating, when they find it necessary, the foundations, in search of inscriptions among the rubbish; that they be not molested by the said Disdar (or commandant of the citadel), nor by any other persons, nor even by you (to whom this letter is addressed); and that no one meddle with their scaffolding or implements, nor hinder them from taking away any pieces of stone with inscriptions or figures. In the above-mentioned manner, see that ye demean and comport yourselves.

(Signed with a signet.)

"SEGED ABDULLAH KAIMACAN."

N. B. The words in Italian rendered in two places "any pieces of stone," are "qualche pezzi di pietra."

No. 11.

## CATALOGUE

OF

THE ELGIN MARBLES, VASES, CASTS, AND DRAWINGS,

PREPARED FROM THE MS. OF MONSIEUR VISCONTI.

- A. The Pediments of the PARTHENON.  
 B. The METOPES.  
 C. The FRIZE (East end.)  
 D. Ditto (North side.)  
 E. Ditto (West end.)  
 F. Ditto (South side.)  
 G. Ditto (Not ascertained.)  
 H. Frize of the Temple of Victory.  
 I. Doric Architecture.  
 J. Ionic Architecture.  
 K. Monuments relating to Bacchus.  
 L. Detached Heads.  
 M. Detached pieces of Sculpture.  
 N. Urns—Marble, Bronze, and Earthen.  
 O. Altars.  
 P. Cippi or Sepulchral Pillars.  
 Q. Casts.  
 R. Greek Inscriptions.  
 S. Drawings.

## PARTHENON.

A STATUES and FRAGMENTS from the  
EASTERN PEDIMENT.

1. Two Horses' Heads, in one block.
2. One Horse's Head.
3. Statue of Hercules or Theseus.
4. Group of two Female figures.
5. Female figure in quick motion—Iris.
6. Group of two Female figures.

STATUES and FRAGMENTS from the  
WESTERN PEDIMENT.

7. Part of the Chest and Shoulders of the colossal figure in the centre (supposed to be Neptune.)
8. Fragment of the colossal figure of Minerva.
9. Fragment of a Head (supposed to belong to the preceding.)
10. Fragment of a statue of Victory.
11. Statue of a river-god, called Ilissus.

FRAGMENTS of STATUES from the  
PEDIMENTS, the names or places of  
which are not positively ascertained.

12. Female figure, sitting (supposed to belong to group marked No. 6.)
13. Fragment of a Female figure (resembling Victory, No. 10.)
14. Fragment of a Female figure, seated (supposed to have been Latona, holding Apollo and Diana in her arms.)
15. Fragment (supposed to have belonged to a group of Female figures.)
16. Fragment of the Neck and Arms rising out of the Sea, called Hyperion, or the Rising Sun.
17. Torso of a Male figure, with drapery thrown over one shoulder.

## B The METOPES.

1. A Centaur with a long beard; raises himself for the purpose of striking with a club a Lapitha, who attacks him.
2. A Lapitha has overpowered a Centaur, whose hands are tied behind his back.
3. A Centaur, who has thrown down a Lapitha.
4. A Centaur is carrying off a Woman.

5. A Centaur has thrown down a Lapitha, who is still defending himself, and holding up a shield.
6. A Lapitha is struggling with a Centaur, whom he holds by the hair and ear.
7. A Centaur is nearly overcoming a Lapitha.
8. A Lapitha seems to be successful against a Centaur.
9. A Centaur is throwing down a Lapitha, whom he holds by the hair.
10. A Lapitha upon the croup of a Centaur, seizes his neck, and endeavours to throw him down.
11. A Centaur successful against a Lapitha.
12. A Lapitha, with covered legs, appears to be successful against a Centaur, who is retiring, and holds a lion's skin over his left arm.
13. Combat between a Centaur and Lapitha quite naked.
14. A Centaur is rearing up; the figure of the Lapitha is detached from the marble, but the Torso is adjoining.

**C** *The FRIZE, representing the Procession for celebrating the Panathenaean Festival.*

THE EAST END.

1. The Slab which formed the south-east angle; representing a Bull on the south, and a Magistrate or Director of the procession on the east side.
2. Fragments of four Male figures, moving to their right.
3. Six Female figures, moving to their right, and holding vases in their hands.
- 4, 5. Six Female figures, preceded by two Directors.
- 6, 7. Eight figures: the four which are standing supposed to be four Directors; the others are called Castor and Pollux, Ceres and Triptolemus.
8. Slab, on which are five figures: called respectively, beginning from the left, Victory, Minerva, Jupiter, two Canephores.
9. Slab, on which are five figures: i. e. a Priestess, or the Archontissa; a Boy receiving the peplos from the Archon, or one of the Directors; Hygieia, and Esculapius.
10. Two Directors.
11. Five figures, corresponding with those marked No. 6 and 7.
12. Five Females; carrying respectively, a candelabrum, vases, and patera.

**D** *From the NORTH SIDE of the FRIZE.*

1. Two Scaphephori moving towards the left.
2. A Female in a car drawn by three horses, with one of the Directors.
3. A Female in a car with two horses, and one of the Directors.
4. A Female in a similar car; with two Men, one of them in armour.
5. Two Men, in a car drawn by three horses.
6. Fragment of a Car with two Horses; the point of a sceptre appears above the horses.

6. Eight young Men on horseback, clothed in tunics, which are raised above the knee.
7. Four Horses and three Riders.
8. Three Horsemen, with tunics and buskins.
9. Three Horsemen in the same costume.
10. Three Horsemen; one of them is naked, the feet of the others are uncovered.
11. Three Horsemen; one of which is almost effaced.
12. Four Horsemen; two with helmets, the others naked.
13. Four Horsemen with tunics: the last has a large Thessalian hat hung over his shoulders.
14. North-west Angle of the Frize:—It represents three Men and a Boy on the western side, and one of the Directors on the north side.

**E** THE WESTERN END.

The entry to

15. A single piece of the Frize, being a continuation of the foregoing No. 14: two Horsemen, the one nearly naked; the other has a breastplate: both wear buskins.

**F** SOUTH SIDE.

1. A Bull, with three Men, one of whom holds back the animal. Animals for sacrifice.
2. Two Bulls and two Men.
3. Two Bulls and four Men; one of the men places a crown on his head, preparatory to the celebration of the sacrifice.
4. Two Bulls and four Men.
5. One Bull and four Men; one of whom holds back the animal.
6. A Car with two Horses and four Figures: among them is a young Man, whose tunic is drawn up above the knee, and who holds a shield: he appears ready to mount. Cars.
7. A Car with four Horses: in it is a Warrior standing up, with helmet, shield, and chlamyde: the other figure is seated, and drives the car.
8. A Car with two Horses, moving in the same direction; two Figures; of which one, who is getting into the car, holds a large shield.
9. Fragment of another Car, moving in the same direction.
10. Fragment of a similar subject.
11. Two Horsemen; one, nearly naked, seems to have a Thessalian hat thrown over his shoulders. Horsemen.
12. Three Horsemen, all clothed in tunics.
13. Two Horsemen, one with buskins.
14. One Horseman, with several Horses.

**G** *Detached Parts of the FRIZE of the Cella of the PARTHENON, the exact situations of which are not yet ascertained.*

- A. A Quadriga in slow motion; a Youth in the tunic, with a shield, accompanies it; another points behind him, with his arm naked.



- b. Three Horses in quick motion towards the right; the Riders wear the tunic.
- c. Three Horses: the Riders are all clothed in tunics.
- d. Three Horsemen in armour.
- e. Two Horsemen in tunics; one has his right hand on his horse's head.
- f. Two Horsemen in armour: the foremost has an helmet; the other appears, from the holes which are in the Marble, to have had some ornament of metal fixed on the head.
- g. Two Horsemen in tunics; part of three Horses.
- h. Part of three Horses, and three Riders in cuirasses.
- i. Fragment of Horsemen and Horses.
- j. Fragment of four Horses and two Riders.

#### H From the TEMPLE of VICTORY.

- 1. Bas-relief, representing a Combat between Greeks and Barbarians.
- 2. Another, representing the same subject.
- 4. Similar Bas-relief, representing a Combat between Greeks and Amazons.

#### I FRAGMENTS of ARCHITECTURE, from the PARTHENON, PROPYLÆA, and other Doric Buildings.

- 1. A Doric Capital from the Parthenon, in two pieces.
- 2. One layer of a Doric column, from the same.
- 3. Fragments of the Frize of the Parthenon.
- 4. Fragments of the Architrave of Ditto.
- 5. Doric Capital from the Propylæa.
- 6. Part of a Doric Entablature, plain.
- 7. Two Tiles from the roof of the Ambulatory of the Temple of Theseus.

#### J From the TEMPLE of ERECTHEUS and adjoining Buildings; also Specimens of Ionic Architecture.

- 1. One of the Caryatides which supported a roof, under which the olive-tree sacred to Minerva was supposed to have been preserved.
- 2. Part of a Column from the Temple of Erectheus, of the Ionic order.
- 3. Base of Ditto.
- 4. Capital of Ditto.
- 5. Detached part of the rich Frize, from the same Temple.
- 6. Four fragments of ornamented Ionic Entablature.
- 7. Three large Ditto.
- 8. One small Ditto.
- 9. One large Ditto, with inscriptions.
- 10. Ditto, ditto, Ionic Entablature.
- 11. Three upper parts of Columns of the Ionic order.
- 12. Three large pieces of fluted Ionic Shaft.

- 13. One large piece of fluted Ionic Shaft, short.
- 14. Two pieces of small Ionic Shaft, fluted and reeded.
- 15. One Capital of Ionic pilaster.
- 16. Two Ionic Capitals.
- 17. Two parts of Ionic Entablature.
- 18. One large Ionic Capital.

#### K MONUMENTS appertaining to the Worship and the Theatre of BACCHUS.

- 1. A colossal Statue of Bacchus, which was placed over the Theatre.
- 2. A Sun-dial, from the same.
- 3. A complete Series of Casts from the Bas-reliefs on the Choragic Monument of Lysicrates.
- 4. A Bas-relief with four figures, representing a Bacchanalian Dance.

#### L DETACHED HEADS.

- 1. Portrait, larger than nature, with long beard and deeply cut eyes, a diadem round the hair; perhaps Sophocles.
- 2. Portrait, somewhat similar to the preceding one.
- 3. Fragment of Augustus.
- 4. Fragment: the style, times of the Republic.
- 5. A bearded Hercules.
- 6. Same subject, smaller size.
- 7. Bacchus crowned with ivy.
- 8. Female Head.
- 9. One half of a Head, without any beard, with long hair, in the costume of Alexander, or of the Dioscuri.
- 10. Fragment of an old Head, larger than nature.
- 11. Fragment of a Head with a beard; it has a conical cap: perhaps Ulysses or Vulcan.
- 12. Female Head, smaller than nature: the head-dress of one of the Muses.
- 13. Female Head, smaller than nature.

#### M DETACHED PIECES OF SCULPTURE.

- 1. Small Female figure erect, in the costume of the Muse Polymnia: Found at Thebes.
- 2. Torso of a Male figure found at Epidauria.
- 3. Statue; supposed to be Cupid.
- 4. A Choragic Bas-relief, on which is represented a Temple of Apollo, with two figures.
- 5. Bas-relief of a Quadriga, in which is a Female figure; a Victory in air is approaching to crown her.
- 6. Female Figure, without a head; small size.
- 7. Figure of a Telesphore, attendant of Esculapius; without a head.
- 8. Fragment of a Bas-relief, on which is a young Man, who appears to be on a chariot led by Victory.
- 9. Fragment of a Boy in alto relievo.
- 10. Bas-relief, representing a young Wrestler with his Preceptor.
- 11. Bas-relief, representing Minerva in armour, and a young Athenian.
- 12. Fragment of a Bas-relief; a Sacrifice, of which a Hog is the victim.

13. Fragment of a Bas-relief; a Sacrifice, of which the victim is a Ram.
14. Two Divinities—Jupiter seated, a Goddess standing up.
15. Two Goddesses taking a young Athenian under their protection.
16. Fragment of a Bas-relief, on which are two young Greeks, one holding an instrument of sacrifice, called by the Romans *capeduncula*.
17. Small round Altar: four Female figures sculptured on the four sides of it, are dancing, holding each others' hands; the first seems to be playing on a lyre.
18. Torso of a Female figure, in drapery.
19. Figure of a Horseman, apparently an ancient imitation of part of the Frize of the Parthenon, in smaller proportions.
20. Figure of a young Divinity, probably Bacchus, taking an Athenian under his protection; the latter of smaller dimensions.
- 20 b. Minerva, standing up in a kind of small temple.
21. Figure of Hygeia: she is offering her cup to the serpent, which is her symbol; she is holding, in her left hand, a kind of fan in the form of leaves of ivy; her head is covered with the high dress called *tutulus*.
22. Bas-relief, on which are represented five Figures: in the midst is a Goddess on a kind of throne, the other four are smaller; three of them are imploring the Goddess on behalf of their children, whom they carry in their arms; the fourth is bringing oblations and votive offerings. This bas-relief is from Cape Sigeum, near the plain of Troy.
23. Fragments similar to Nos. 12 and 13. There are five figures, of which two are Youths preparing to celebrate a sacrifice: the last of the large figures has a basket on its head.
24. One small Bas-relief: one sitting, two standing figures.
25. One Female figure sitting (much mutilated).
26. One trunk, with drapery (a young Man).
27. Two fragments of Grecian ornaments.
28. One Grecian fragment, with Vase in bas-relief.
29. One fragment, with two Figures in high relief.
30. One Grecian Pilaster with Corinthian Capital.
31. Fragment of a Female.
32. Fragment of a Female figure enveloped in drapery.
33. Sundry small fragments.
34. Egyptian Scarabæus, brought from Constantinople.

#### N URNS<sup>s</sup>. (*Marble*.)

1. Solid Urn, with Groupe in bas-relief, super-scribed.
2. Ditto ditto ditto.
3. Ditto ditto ditto.
4. Ditto ditto ditto.
5. Ditto ditto ditto.

6. Solid Urn, with Groupe in bas-relief, super-scribed.
7. Ditto ditto ditto.
8. Ditto ditto ditto.
9. One ditto ditto ornamented Sepulchral Urn.
10. Small fragment of a Vase, with figures.
11. Spherical Sepulchral Urn, broken in pieces.  
N. B.—This contained the Bronze Urn (No. 12.)

#### URNS<sup>s</sup>. (*Bronze*.)

12. Richly wrought Urn, from the tomb called "of Aspasia," in the plain of Attica.
13. Two bronze Urns, of rude shape and workmanship.

#### URNS<sup>s</sup>. (*Earthen*.)

14. Some hundreds of large and small earthenware Urns or Vases, discovered in digging in the ancient Sepulchres round Athens: none of great beauty, or richly ornamented.

#### O

##### ALTARS.

1. Altar, with Female figure and Child.
2. Smaller Altar, with figures and inscription.
3. Fragment of a small Bacchanalian Altar; on one side is a Bacchante, on the other a Fawn.
4. Small Altar, with inscription and figures.
5. Ditto.
6. Ditto.
7. Ditto.
8. Ditto.

#### P

##### CIPPI, or SEPULCHRAL PILLARS.

1. One large Sepulchral Pillar, with inscriptions.
2. One smaller ditto ditto ditto.
3. One small Sepulchral Pillar.
4. Ditto ditto
5. Ditto ditto.
6. Ditto ditto.
7. Ditto ditto.
8. Ditto ditto.
9. Ditto ditto.
10. Ditto ditto.
11. Ditto ditto.
12. Ditto ditto.
13. Three fragments, with circular Pedestals and Festoons.

#### Q

##### CASTS.

1. Eighteen Casts, from the Frize of the Cella of the Parthenon.
2. Twenty-four ditto, from the Frize and Metopes of the Temple of Theseus.
3. Twelve ditto, from the Choric Monument of Lysicrates (mentioned above.)
4. One Cast, from the great Sarcophagus in the cathedral church at Girgenti in Sicily.  
[Also the MOULDS of the above.]

## R

## GREEK INSCRIPTIONS.

1. Epitaph in four lines on two brothers, Diotrepbes and Demophon.
2. Sepulchral Column of Thalia.
3. Ditto of Theodotus.
4. Ditto of Socrates.
5. Ditto of Menestratus.
6. Votive Inscription of certain Sailors.
7. Sepulchral Column of an Athenian.
8. Fragment.
9. Decree of the People of Athens in favour of Isacharas.
10. Votive Inscription of Antisthenes.
11. Votive Inscription of Polyllus.
12. Sepulchral Column of Anaxicrates.
13. Votive Inscription of a Woman.
14. Agonistic Inscription.
15. Fragment of Sepulchral Inscription.
16. Choragic Inscription in the Doric dialect.
17. Epitaph in Verse, in two parts. *Vide* No. 34.
18. Votive Monument to Mercury and Hercules.
19. Sepulchral Stèle of Hierocléa.
20. Ditto of Callis.
21. Ditto of Callimachus.
22. Fragment of a Decree, probably an ancient Treaty between Athens and some other People.
23. Catalogue of Athenians who died in battle in the year 424 B. C.
24. Epitaph on Plutarchus.
25. Fragment of a Decree.
26. Ditto from Tenos.
27. Fragment of a Stèle of Euphrosynus.
28. Ditto of a Sepulchral Stèle of Musonia.
29. Fragment of an Epitaph in honour of Briseis.
30. Ditto of an Address to Hadrian.
31. Ditto of a Decree of the People of Athens.
32. Decree of the General Council of Bœotia.
33. Inscription of the Gymnasiarch Gorgias.
34. The other part of No. 17.
35. Catalogue of the Public and Sacred Treasures at Athens.
36. Ditto ditto ditto.
37. Ditto ditto ditto.
38. Ditto ditto ditto.
39. Fragment of a Treaty between Athens and Rhegium.
40. Ditto of a Column which supported the Statue of Pison.
41. Ancient Sepulchral Inscription.
- 42, 43. Catalogue of precious objects in the Opisthodomus.
44. Treaty between Erchomenos and Elatæa.
45. Similar to Nos. 42, 43.
46. Similar to the preceding.
47. Fragment of a Decree.
48. Ditto of a Decree from Coriath.
49. Ditto with the name of Hiera Pytna.
50. Catalogue of Public Treasures, more recent than Nos. 42, 43, &c.
51. Decree in honour of Bacchus and Antoninus Pius.
52. Sepulchral Stèle, with the names of Hippocrates and Baucis.
53. Sigæan Inscription, commonly called the Boustrophedon.
54. Sepulchral Inscription on an Entablature.
55. Sepulchral Column of Biotius.
56. Ditto of Thysta.
57. Ditto of Thrason.
58. Stèle of Asclepiodorus.
59. Sepulchral Column of Aristides.
60. Eleven votive Inscriptions, consecrated to Jupiter Hypsistos, bearing respectively the names of Claudia Prepousa, Evhodus, Pæderos, Philematium, Onesimé, Isias, Eutycheis, Olympius, Tertia, Syntrophus.
61. Fragment of a Decree between Athens and some other People.
62. Sepulchral Column of Botrichus.
63. Public Act of Athens respecting the Roads.
64. Epitaph, in twelve elegiac verses, in honour of those Athenians who were killed at the Siege of Potidæa, in the year 432 B. C.
65. Sepulchral Stèle in honour of Aristocles.
66. Ditto in honour of Aphrodisias of Salamis.

For a Description of the preceding Inscriptions, reference is given to the printed Catalogue drawn up by Monsieur Visconti; the numbers of which are here preserved.

## S

## DRAWINGS.

1. Plans and Elevations of the Temples of Minerva and Theseus at Athens.
2. Architectural details of the Temples of Minerva and Theseus; of Minerva at Sunium; Plan of the Pnyx; Plans and Drawings of the Theatre of Bacchus.
3. Drawings of the Sculpture on the Temples of Minerva and Theseus; on the Temple of Victory; on the Choragic Monument of Lysicrates.
4. Ground-plan of Athens, marking the Walls, and the site of the existing Ruins: Drawings of the Tower of Andronicus Cyrrhestes; of the Propylæa; of the triple Temple, of Minerva Polias, Erectheus and Pandrosus.
5. A series of Drawings and Plans of ancient Remains in many parts of Greece, taken in the year 1802.

## ADDENDA.

One Lyre in Cedar wood; and  
Two Flutes of the same material;—found during the excavations among the Tombs in the neighbourhood of Athens.



HISTORY  
OF  
THE TEMPLE OF MINERVA,  
CALLED  
PARTHENON AND HECATOMPEDON.

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THIS Temple was built during the administration of Pericles, who employed Callicrates and Ictinus as Architects, under Phidias, to whom he committed the direction of all works of elegance and magnificence\*.

It has been celebrated by some of the most eminent writers of antiquity †, whose accounts are confirmed and illustrated in the descriptions given us by those travellers, who saw it almost entire in the last century. Even in its present state, (1751,) the spectator, on approaching it, will find himself not a little affected by so solemn an appearance of ruined grandeur. Accustomed as we were to the ancient and modern magnificence of Rome, and by what we had heard and read, impressed with an advantageous opinion of what we were come to see, we found the image, our fancy had preconceived, greatly inferior to the real object.

When Sir George Wheler and Dr. Spon visited Athens in the year 1676, this Temple was entire; and the former has given the following description of it:

" It is situated about the middle of the Citadel, and consists altogether of admirable white marble. The plane of it is above twice as long as it is broad; being 217 feet 9 inches long, and 98 feet 6 inches broad. It hath an ascent every way of five degrees, or steps; which seem to be so contrived, to serve as a Basis to the Portico; which is supported by channelled Pillars of the Doric order, erected round upon them, without any other Basis. These Pillars are 46 in number, being eight to the front, and as many behind, and 17 on each side, counting the four corner ones twice over to be deducted. They are 42 feet high and 17½ feet about. The distance from Pillar to Pillar is 7 feet 4 inches. This Portico beareth up a Front, and Freeze round about the Temple, charged with historical Figures of admirable beauty and work. The figures of the Front, which the ancients called the Eagle, appear, though from that height, of the natural bigness; being in entire Relievo, and wonderfully well carved. Pausanius saith no more of them, than that they concern the birth of the Goddess Minerva. What I observed, and remembered of them, is this:

" There is a figure that stands in the middle of it, having its right arm broken, which probably held the Thunder. Its legs straddle at some distance from each other, where, without doubt,

\* Plutarch in the Life of Pericles.

† The reader will find an ample collection of what the ancients have said concerning this Temple in Meursius's *Cecropia*, and his *Lectiones Atticae*, printed in the 4th and 5th volumes of Gronovius's *Thesaurus Antiquitatum Græcarum*.

“ was placed the Eagle: for its Beard, and the majesty which the Sculptor hath expressed in his  
 “ Countenance, although those other usual characters be wanting here, do sufficiently show it to  
 “ have been made for Jupiter. He stands naked; for so he was usually represented, especially by  
 “ the Greeks. At his right hand is another Figure, with its hands and arms broken off, covered  
 “ half way the legs, in a posture as coming towards Jupiter; which, perhaps, was a Victory,  
 “ leading the Horses of the triumphant Chariot of Minerva, which follows it. The Horses are made  
 “ with such great art, that the Sculptor seems to have outdone himself, by giving them a more  
 “ than seeming life, such a vigour is expressed in each posture of their prancing and stamping,  
 “ natural to generous horses. Minerva is next represented in the Chariot, rather as the Goddess  
 “ of Learning than of War, without Helmet, Buckler, or a Medusa's Head on her breast\*. Next  
 “ behind her is another Figure of a woman sitting with her head broken off; who it was is not  
 “ certain. But my companion made me observe the next two Figures, sitting in the corner, to  
 “ be of the Emperor Adrian, and his Empress Sabina; whom I easily knew to be so, by the many  
 “ Medals and Statues I have seen of them. At the left hand of Jupiter are five or six other  
 “ Figures: my Companion taketh them to be an Assembly of the Gods, where Jupiter intro-  
 “ duceth Minerva, and owneth her for his Daughter. The Postick, or Hind-Front, was adorned  
 “ with Figures, expressing Minerva's contest with Neptune about naming the City of Athens; but  
 “ now all of them are fallen down, only part of a Sea-horse excepted. The Architrave is also  
 “ charged with a Basso-relievo at several distances, divided into squares of about two or three feet  
 “ broad, and three or four feet high. — Within the Portico on high, and on the outside of the Cella of  
 “ the Temple itself, is another border of Basso-relievo round about it, or at least on the North and  
 “ South sides; which, without doubt, is as ancient as the Temple, and of admirable work; but not so  
 “ high a Relievo as the other. Thereon are represented Sacrifices, Processions, and other Ceremonies  
 “ of the heathens' worship. Most of them were designed by the Marquis De Nointel; who employed  
 “ a Painter to do it two months together, and shewed them to us, when we waited on him at Con-  
 “ stantinople. The Cella of the Temple without is 158 feet long, and broad 67 feet. Before you  
 “ enter into the body of the Temple from the Front, is the Pronäos, whose roof is sustained by six  
 “ channelled Pillars of the same order and bigness with those of the Portico, and contains near  
 “ the third part of the Cella; to wit, 44 feet of the length. We observed, in place of one of the  
 “ Pillars, a great Pile of Stone and Lime, of most rude work; which they told us the Kislar-Haga  
 “ had ordered to be so done, to help to support the Roof; because he could never find a stone  
 “ big enough to supply the place of the old Pillar broken down, although he had spent two  
 “ thousand crowns to do it.—From the Pronäos we entered into the Temple by a long Door  
 “ in the middle of the Front. But my Companion and I were not so much surprised with the  
 “ obscurity of it, as Monsieur Guiliter; because the observations we had made on other heathen  
 “ Temples did make it no new thing to us.—When the Christians consecrated it to serve God  
 “ in, they let in the light at the East end, which is all that it yet hath; and not only that, but made  
 “ a semicircle for the Holy-Place, according to their Rites; which the Turks have not yet much  
 “ altered. This was separated from the rest by Jasper Pillars; two of which on each side yet  
 “ remain. Within this chancel is a Canopy sustained by four Porphyry Pillars, with beautiful white  
 “ marble Chapters of the Corinthian order: but the Holy Table under it is removed. Beyond the  
 “ Canopy are two or three degrees one above another in a semicircle, where the Bishop and  
 “ Presbyters used to sit in time of Communion, upon certain solemn days. The Bishop sat in

\* Perhaps her Helmet, Buckler, and Ægis, were of gold, or of brass gilt: for we observed this kind of decoration to have been practised in the basso-relievos remaining on the frieze which surrounds the Parthenon, and on that within the Portico of the Temple of Theseus: if so, the Goddess would certainly have been despoiled of those ornaments long before Wheler and Spon visited Athens.

" a Marble Chair above the rest; which yet remaineth above the Degrees, against the window. On  
 " both sides, and towards the Door, is a kind of Gallery, made with two ranks of Pillars, twenty-two  
 " below, and twenty-three above: the odd Pillar is over the arch of the entrance, which was left for  
 " the passage.—They showed us the place where two Orange-trees of Marble had stood, which being  
 " taken thence to be carried to Constantinople, the vessel miscarried with them. The Roof over the  
 " Altar and Choir, added to the Temple by the Greeks, hath the picture of the Holy Virgin on it, of  
 " Mosaic work, left yet by the Turks.—This Temple was covered outwardly with great Planks of  
 " Stone, of which some are fallen down, and are to be seen in the Mosque\*."

Thus far Sir George Wheler, who has copied this account from Dr. Spon, and added to it some mistakes of his own, which I have omitted. Dr. Spon tells us the measures were taken in French feet; therefore reckoning the diameters of the Columns  $5\frac{1}{2}\frac{1}{2}$  such feet, the extent of the Front between the outer surfaces of the angular Columns, reduced to English measure, will be found nearly 102 feet 2 inches, that of the side 225 feet 10½ inches. But measures obtained by girting the circumferences of Columns are little to be depended on.

In our way to it from the City, we passed by the Theatre of Bacchus, and came to the Propylæa, which are miserably ruined, and thence through a street of scattered houses to the western Front of the Temple, the majestic appearance of which cannot easily be described.

On this Front, the Walls, with their Antæ, and all the Columns of the Portico, with their Entablature and Pediment, are standing; and the architecture has suffered little; but the Sculptures in the Metopes, and the Figures in the Pediment, are defaced and ruined.

The Columns of the Portico stand on a Pavement, raised three steps above the ground; and there are two more from the Portico to the Pronæus (or rather Posticus, for the Pronæus was in reality at the opposite Front): from this there is another step, little more than an inch in height, into the Temple; so inconsiderable a rise has occasioned this step to remain hitherto unnoticed.

The inside of the Temple was divided by a cross wall; and the lesser division, the Pavement of which is level with the top of the little step last mentioned, is the part into which you first enter: Wheler and Spon have called it improperly the *Pronæus*.

This was undoubtedly the Opisthodomus, where the public treasure was kept. Here the Columns, mentioned by those travellers, are no longer remaining; but part of the rude Mass, said to have been erected by a Kislár-Agá, is still to be seen. Hence you pass into the greater division; at the western end of which, and on both the sides, the pavement of the Opisthodomus is continued on the same level, to about 15 feet from the Walls, enclosing an area sunk a little more than an inch below it. Near the edge of the little step down into this area are still to be seen, distinctly traced, certain circles; on these doubtless the Columns of the Peristyle were placed, which supported the Galleries mentioned by Wheler: at present, not only those Galleries are entirely destroyed, but the Walls of this part, with fourteen of the Columns of the Peripteros, are no longer standing; and the Pavement is strewn with pieces of sculpture, some of which are very large, and all of them of excellent workmanship.

In this division stood the famous statue of Minerva, of ivory and gold, the work of Phidias. Pausanias says, it was standing erect, her garment reaching to her feet; she had a helmet on, and a Medusa's head on her breast; in one hand she held a spear, and on the other stood a Victory of about four cubits high. Pliny tells us the statue was twenty-six cubits high, in which he perhaps included the pedestal; whereon they both say, the Birth of Pandora was represented†. We are not told whether the ivory was painted; but by what Strabo says, that Pantænus, the brother or nephew

\* Wheler's Journey into Greece, from p. 360 to p. 364.

† Pausanias Attic. c. xxiv. p. 58, and Plini Nat. Hist. l. xxxvi. c. 5. where for "*Ibi dii sunt triginta numero nascentes*," perhaps we should read, "*Ibi dii sunt porrigentes munera nascenti*." See Hesiod, *Έργ. και ημερ.* ver. 81.



of Phidias, assisted him in colouring the statue of Jupiter at Elis, which was likewise of ivory and gold, it probably was\*. The reason why ivory was used in statues of this kind rather than wood, seems not to have been on account of its colour, but because wood is apt to crack, and to be destroyed by worms: for ivory is not of an uniform colour, being yellow near the outside of the tooth, and white in the middle; it therefore would require painting on that account, and likewise to hide the joinings of the pieces.

Thucydides says, the gold about it weighed 40 talents†, which, according to the value of gold at that time, was worth above £ 120,000 sterling. Lachares stript it off about 130 years after the death of Pericles‡, and we do not read that it was ever replaced.

Respecting the Peplus of Minerva||, in the Parthenon, and the Parapetasma of Jupiter

\* Πολλὰ δὲ συνίπραξε τῷ Φειδίᾳ Πάριαισι ὁ ζωγράφος πρὶς τε τὴν τῷ ξυάνῳ καθίστασθαι διὰ τὴν τῶν χρωμάτων κόσμησιν.

Strabo, l. viii. p. 354.

Pantamus the Painter assisted Phidias in finishing the Statue, by beautifying it with colours. See also Plin. Nat. Hist. l. xxxv. c. 8. † Thucydides, l. 11. § 13. ‡ Pausan. in Attic. c. xxv. p. 61.

|| Meursius has collected from ancient authors many particulars concerning this Peplus: see his *Panathenaica*, and *Reliquiae Att. &c.* It was the work of young virgins, selected from the best families in Athens, over whom two of the principal, called *Arrephoræ*, were superintendents. It was a principal ornament of the Panathenaic festival; on it was embroidered the Battle of the Gods and Giants; among the Gods was Jupiter hurling his Thunderbolts against that rebellious crew, and Minerva, seated in her Chariot, appeared the vanquisher of Typhon or Enceladus. (See the chorus at the end of the second act of the *Hecuba*.) The names of those Athenians who had been eminent for military virtue, were also embroidered on it. When the festival was celebrated, this Peplus was brought from the Acropolis, where it had been worked; down into the city; it was then displayed and suspended as a sail to the ship, which, on that day, attended by a numerous and splendid procession, was conducted through the Ceramicus, and other principal streets, till it had made the circuit of the Acropolis; the Peplus was then carried up to the Parthenon, and there consecrated to Minerva. That it did not serve to clothe or envelope the statue of the Goddess, but to hang over it, is evident from what Pollux has observed on this word: Πέπλος, ἱσθῆμα καὶ τὰ ὅμοια. Πέπλον δ' ἐστὶν ὑπὸ τοῦ τῆν χρεῖαν, ὡς ἰδύσθαι τε καὶ ὑπεβάλλασθαι, καὶ ὅτι ὑπεῖλον ἔστι τινὲς ἢ τις ἐκ τῶν τῆς ἀθῆνας πέπλων. J. Poll. l. vii. c. 13. "Peplus, a garment and the like; the use of it is two-fold, to wear as a garment, or to cover something: that it signifies a covering, we may conclude from the Pepli of Minerva." Had the Peplus been intended to clothe the statue, or to hang before it like a curtain, Pollux would not have used the words ὑπεβάλλασθαι, and ὑπεῖλον; therefore it must have been intended to hang above it as an awning to keep off the dust; and if the Temple was an Hypæthros, to preserve it from the weather. Homer likewise uses *Peplus* in the same sense, when Pandarus tells Æneas he had left his Chariots at home covered with Pepli. *Iliad E. ver.* 194. But it no where appears more clearly, than in the following quotation from the *Ion* of Euripides, that the word *Peplus* is sometimes used to signify a covering, or what in our sea-phrase is called an awning, spread over an open space to keep off the sun. For the better understanding of this passage, it seems not amiss to premise, that Xuthus, induced by the answer of the Oracle to acknowledge Ion for his son, prepares to go from Delphi to the top of Parnassus, and there, grateful for the discovery, offer a sacrifice to Bacchus. Before his departure, he commands Ion to erect a tent, and therein feast, during his absence, what friends remain at Delphi.

ὁ δὲ παῖς

Σιμῶν ἀτόχῳσι πεφωλὸς σκηνομάτων  
ὀρθοτάταις ἰδρύθ', ἥλιος φλογὶς  
Καλῶς φυλάξας, ὅτι πρὸς μίσας βολὰς  
Αἰῶνις, ὅτ' αὖ πρὸς τελευτάσας βίον, &c.

Instant at his behest the pious youth  
Upreads th' enclosure of the ample tent,  
Fram'd to exclude the sun's meridian blaze,  
Or the mild splendor of his parting ray.

5 No wall he rais'd; the neighb'ring woods afford  
Supporters apt, without the mason's aid,  
Rang'd in right lines, the numerous stakes extend  
In length a hundred feet, in breadth a hundred;  
Enclosing, as the skilful say, a square

Olympius\* in Elis, mentioned by Pausanias in his description of that Temple, it may be conjectured each of them was suspended in their respective situations, so as to afford the requisite shade or shelter to those most celebrated statues.

The greatest part of the Pediment, fronting the east, is demolished: the figures remaining in its extreme angles are so far distant from any place where they could be distinctly seen, that no particular drawings from them have been made; though, as this was the principal front, there can be no doubt but that the sculpture here was at least equal, both for composition and execution, to that in the western front.

The Eastern front of the Temple hath suffered more than the Western; all the Walls, and five of the Columns of the Pronäus, are down; but the eight Columns in front, with their Entablature,

- 10 Of full ten thousand feet; in which to feast  
All Delphi, he prepares the genial board.  
Then from the treas'ry of the God he takes  
The consecrated tap'stry, splendid woof!  
To clothe with grateful shade the wondrous scene.
- 15 First o'er the roof he spreads the skirted Peplus  
(The skirts on ev'ry side hang waving down),  
Spoil of the Amazons, the votive gift,  
That Hercules, heroic son of Jove,  
Return'd from conquest, offer'd to Apollo.
- 20 On this rich produce of the loom are wrought  
The Heav'n's, within whose spacious azure round  
The num'rous host of stars collective shine;  
His coursers there, down to his western goal  
The Sun has driven; his last expiring beams
- 25 Draw forth the radiant light of Hesperus;  
In sable stole Night urges on amain  
With slacken'd reins her steeds and dusky car;  
The Constellations on their swarthy queen  
Attend; there thro' the mid heav'n's win their way
- 30 The Pleiades; his sword Orion grasps;  
Above them shines the Bear, circling around  
Heav'n's golden axis; while the full-orb'd Moon,  
That halves the varying months, darts from on high  
Her grateful splendor; there the Hyades,
- 35 To mariners unerring well-known sign,  
Appear; and glowing in the east Aurora  
The harbinger of day, that from the sky  
Chases night's glittering train.

ION, Act the IVth, Scene the Ist.

Here we see, without a comment, the use to which this species of the Peplus was applied, and the magnificence with which it was supposed it might be sometimes adorned. I must nevertheless add, that although the description I have quoted may appear to us at first sight, strangers as we are to this sumptuous kind of apparatus, to be merely a licentious fiction of the Poet, it must have had a different effect, when recited to an Athenian audience, accustomed to view with delight the decorations wrought on the Peplus they consecrated to Minerva, and suspended in the Parthenon.

\* This *Parapetasma*, Pausanias informs us, (l. v. p. 405.) was a magnificent purple veil, the offering of King Antiochus: it either hung down from the roof of the Temple, and was spread before the Statue, or it covered the open space of the Hypæthros. The Romans had *Velaria* stretched aloft over their Theatres and Amphitheatres; they were extended over a much larger space than the aperture of an Hypæthros: and we find the purple *Velarium*, which Nero spread over the Theatre, is called *Parapetasmata* by Xiphilin. On it, he says, Nero represented a Heaven spangled with stars, and his own portrait in the middle, figured like Apollo driving his Chariot; taking the idea, perhaps, (as Euripides seems to have done before him,) from the Pepli, or the *Parapetasmata*, that were suspended in some of the Grecian Temples.

remain pretty entire in their original situation, though much the greater part of the Pediment is wanting.

All the Metopes in the Freeze (in number 92) have likewise been enriched with Sculpture; those on the south side had each a Groupe of Two Figures, representing a Centaur combating a Lapitha: they are in alto relievo, most of them miserably broken, though not so entirely defaced as those on the Metopes of the northern side and the two fronts.

But the principal piece of Sculpture we saw here, is the remaining part of the Freeze immediately under the Soffit or Ceiling of the Peripterus: it is three feet four inches in height, and was continued quite round on the outside of the wall of the Temple; so that the whole length must have measured at least 520 feet: the work is admirable, and the subject interesting. It represents the Panathenæic Procession, as will be evident on comparing the following Plates with the accounts yet remaining of that splendid solemnity.

The Pediments of the Parthenon were destroyed by a bomb, which fell on the Temple in 1687, during the siege of Athens, by the Venetians, and demolished the whole roof. M. Olier de Nointel, ambassador from France to the Porte in 1670, employed a Flemish artist to make drawings of the sculpture of this building, and particularly of that in the Pediments. These drawings, which are in red chalk, appear not to have been made till 1683: they were lost for a long time, but were found a few years ago in the cabinet of prints in the French National Library at Paris: by the liberality of the Superintendent of that noble institution, copies of them were allowed to be made of the same size as the originals, with the most scrupulous exactness, by an eminent French artist.

Pausanias gives but a transient account of this Temple; nor does he say whether Adrian repaired it; though his Statue, and that of his Empress Sabina, in the Western Pediment, have occasioned a doubt whether the Sculptures in both were not put up by him. Wheler and Spon were of this opinion, and say they were whiter than the rest of the building. The Statue of Antinous, now remaining at Rome, may be thought a proof that there were artists in his time capable of executing them; but this whiteness is no proof that they were more modern than the Temple, for they might be made of a whiter marble; and the heads of Hadrian and Sabina might be put on two of the ancient Figures, which was no uncommon practice among the Romans. And if we may give credit to Plutarch, the buildings of Pericles were not in the least impaired by age in his time\*; therefore this Temple could not want any material repairs in the reign of Hadrian, unless the damage the Opisthodomus once suffered by fire, for which, Demosthenes tells us, not only the Treasurers of the Goddess, but likewise those of the other Gods, were imprisoned†, had remained so long unrepaired, which is not probable.

The name of this Temple (Hecatompodon) implying that it extended a hundred feet, led me to inquire into the measure of the Attic Foot. For which purpose I compared the length of the lower Step in front, with its length on the side, and found them incommensurable; neither were the front and side lengths of the step above it commensurable with each other. But the third Step, on which the Columns of the Portico stand, measured 101 feet  $1\frac{1}{4}$  inch English in front, and 227 feet  $7\frac{1}{2}$  inch on each side, which are so nearly in the proportion of 100 to 225, that, had the greater measure been  $\frac{1}{4}$  of an inch less, it would have been deficient of it.

These measures were taken from a brass scale of three feet, divided by that eminent Artist Mr. John Bird, whose works are known all over Europe.

The front measure give an Attic Foot of 12,137 London inches and decimals; the side measure one of 12,138.

Hence the Roman foot, which, according to Pliny, was to the Attic in the proportion of 600

\* Plutarch in Pericle, p. 352. Edit. Bryani.

† Demosthenes, c. Timocratem, p. 467. n. 216. Edit. Paris, 1570, where see the Scholiast.



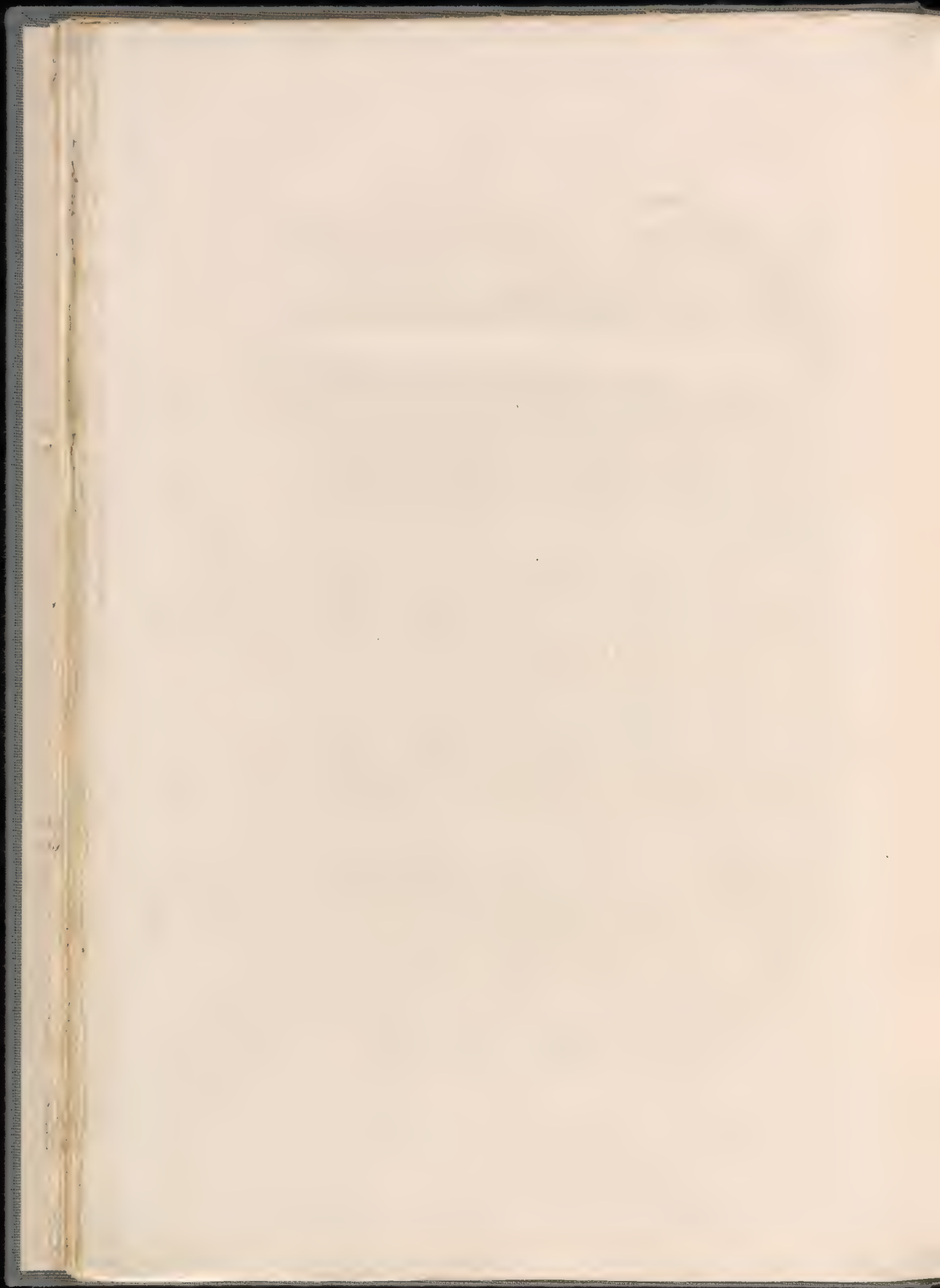
to 625\*, or of 24 to 25, will be found to be 11,651 London inches and decimals, or 971 such parts, as the London foot contains 1000; which does not sensibly differ from what has been determined by other methods†.

I cannot conclude without mentioning, that while I measured the Steps of this Portico, I observed the blocks of Marble, of which they are composed, appeared to be united and grown together, on their contiguous edges, the whole height of the step; and this apparent junction continued to some distance within the Portico. To satisfy myself in this particular, I traced the joint till no doubt remained of the separation; then returning to the edge of the Step, I broke off a piece across the joint with a hammer, which verified my conjecture; for in the piece thus broken off, one half of which was part of one block, and the other, part of the block next to it, the two parts adhered together as firmly as if they had never been separate.

Other instances of this coalition we meet with, which were always, as here, in the perpendicular joint, never in the horizontal.

\* Plinii Nat. Hist. l. ii. c. 23. Strabo, l. vii. p. 322. say 585 Roman miles, according to the common reckoning of eight stadia to a mile make 4280 stadia. But if with Polybius we reckon  $8\frac{1}{2}$  stadia to a mile, we must add 178 stadia to that number. The stadium was 600 Greek feet, and Polybius did not allow for the difference between the Greek and the Roman foot. For if the two feet were equal, as Polybius supposed,  $8\frac{1}{2}$  stadia of 600 feet each would be equal to 5000 Roman feet, or 1000 paces, which was a Roman mile: but if the stadium measured 625 Roman feet, as Pliny says it did, eight stadia would be equal to a Roman mile, which Strabo says was the common reckoning.

† See Philosophical Transactions for the year 1760, p. 820.



## DESCRIPTION OF THE PLATES.

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### PLATE I.

*View of the Eastern Portico of the Temple of Minerva at Athens, called the Parthenon.*

THIS Front was more injured by the explosion of the powder, which happened during the siege already mentioned, than the Front facing the West, for here much the greater part of the Pediment is wanting. In the space between the columns is seen the present Moschea (1751), built within the area of the Parthenon.

### PLATE II.

*Plan of the Temple.*

A. A. The Eastern-Front, in which was the principal entrance.

B. The Pronäus.

b. b. The Antæ.

c. c. Columns on the shoulders of the Pronäus. Between b. and c. are lateral entrances, continued from the front to the sides.

D. D. The Cell in which the Statue of the Goddess was placed. The circles on this part are still visible, and mark the places on which the columns of the Peristyle stood.

d. d. The middle of the cell open to the sky, in which the pavement lay about  $1\frac{1}{2}$  inch below the pavement on the sides.

E. E. The Opisthodomus, the roof of which was originally supported by six columns; one of which, as Wheler and Spon inform us, was wanting; its place being supplied by a rude mass of stone and lime erected at the expense of a Kislár-Agá. At present no traces of these columns are to be seen.

e. e. The remains of that rude mass, erected by the Kislár-Agá. This, we suppose, gives nearly the place of the ruined column, mentioned by the above cited travellers; and assists in determining the situation of the other five; for which we have no other authority.

### PLATE III.

*Elevation of the Western Portico of the Temple restored;*

With architectural dimensions, and the composition of the Sculpture in the Pediment, restored by Stuart, who had not seen the drawings of the Marquis de Nointel, he says, "In the Western Pediment, which extends almost one hundred feet, the figures are so ruined, as to prevent my making any particular drawings from them; I have, nevertheless, from the fragments we saw there, and the descriptions of Wheler and Spon, attempted to give a general idea of its appearance when entire; not from any opinion that I was able truly to restore what is wanting, but merely to shew the effect of so ample a Pediment filled with such a quantity of excellent sculpture\*."

\* It should be observed, that by an error of the engraver, easily accounted for, the position of the figures in this Plate have been reversed, i. e. those on the left hand of Jupiter should be on his right, and those on his right should be on his left hand, according to the description of Wheler and Spon.



## PLATE IV.

*A transverse Section of the Portico to the West.*

Here the exterior columns are removed to shew the place of the Frieze enriched with sculpture, which is continued quite round the Cella of the Temple, the representation of which forms the principal subjects of the following Plates.

## PLATE V.

*The Pediments of the Temple as they were in the Year 1683.*

These exhibit the entire composition of the sculpture in that to the West, before the Temple was destroyed by the explosion of the bomb in 1687. This Plate was made from a tracing, obtained with some difficulty from Paris, by means of General Miranda, in 1810. The following remarks are translated from a communication, accompanying the tracings, from M. Legrand, architect, to General Miranda.

"No. 1. Two drawings, which ought to be united\*, shewing together the figures of the western Pediment of the Temple of Minerva at Athens. They were made by order of M. de Nointel, the French ambassador at the Ottoman Porte, in 1683, before the destruction of part of the Temple by a bomb thrown by the Venetians. See No. 1951 of the 'Topographie de la Turquie d'Europe.'

"This is the account written on the originals, which are drawn in red chalk, relieved by a ground of black: they appear to be faithful copies, but the artist has given to the forms something of the style of that period. They are deficient in the great and severe character of Grecian sculpture. I have copied them exactly as they are, without the least alteration.

"There are in the same Collection thirty-eight other drawings of the friezes and bas-reliefs of this Temple, and that of Theseus, executed in the same manner, a bad view, some bas-reliefs of the Tower of the Winds, and of another edifice; but there is nothing of what has been commonly called the Lantern of Demosthenes.

"I am indebted for the following observations to M. Fauvel, painter and antiquary, who has resided fifteen years at Athens and in its neighbourhood, and who has moulded most of these sculptures.

"These figures had bronze ornaments, at least if one may judge from the head of Sabina A, which, having fallen off, being much mutilated, has been brought to M. Fauvel. Holes may still be observed, apparently to receive little gudgeons of bronze by which the crown was fastened. The head B of the Emperor Hadrian still remains. This group has probably been supplied afterwards in honour of this Emperor: it is of a different workmanship from the other figures.

"All these beautiful remains of the two pediments are of Pentelic† marble of the finest execution, and most exquisite workmanship; the figures are insulated, and as carefully finished behind as in front; they were probably executed separately in the workshop, and put successively in their places. One may see still in the blocks of the tympanum, holes and even fragments of the bolts and cramps, which retained these figures in their places. The iron was black and decomposed by time. M. Fauvel thinks that some process must have been used, which has preserved them for so long a period.

"One of the horses of the car still exists, built up in the walls of the fortress. The *egis* at C is very remarkable. It is not easy to decide if the heads at D were fragments, or if they were intended to represent people in the back-ground: whatever they are, they exist in the original drawing.

"The figure at E fell down, and the head being buried in the earth, while the legs and the lower part of the body were exposed, the Turks, who pass by continually in their way to the mosque, have broken it, and incrustated the fragments in the walls, from which, however, they might be collected and restored: this M. Fauvel was in hopes of being able to accomplish.

"The work at F, which is apparently of brick, has been either added, in order to sustain the figure in danger of falling, or to support a little bell: the appearance of an arch is favourable to this latter supposition.

\* In this Plate they have been united.

† The only Parian marble employed at Athens is in the bas-reliefs of the Temple of Theseus; every thing else, except some enriched soffites, is of Pentelic marble.

" In the angle *H*, of the eastern pediment, were four horses' heads; but only two are readily distinguished from below. M. Fauvel, who has ascended the ruin, observed arms rising from the sea at *I*, holding the bridal of the horses: something of this may be seen from below, if attentively examined. " The reclining figure is well preserved, except the legs, which have been broken. This pediment remains nearly in the same manner to the present day, and it is surprising that Stuart has not given a drawing of it to a large scale, especially as he has exhibited it on a very small one in his view of the back of the Temple.

" The figure lying down at *N* is exceedingly beautiful both in style and execution. The horse's head at *O* is in its original situation, though it has much the appearance of being put there accidentally. There was another by the side of it, which has fallen down and been destroyed."

Parts of this interesting sculpture are now in London: and I am enabled, by permission of Lord Elgin, to add a few further observations.

The figure at *G* remains nearly as here drawn, except that the neck is cut close off.

A fragment of the figure *C* contains enough to exhibit the Egis, and a hole by which probably the head of Medusa was affixed. The Egis, and the importance of the figure, point out this very clearly for Minerva, who must be supposed to have descended from her car and advanced towards Jupiter. A fragment of the shoulder and part of the back of Jupiter is preserved; it exhibits veins, which therefore do not seem incompatible with divinity.

The first figure to the left of Jupiter appears to be Juno, the next Venus, as is sufficiently pointed out by the Dolphin at her feet; the third is Latona, with her two Infants; the fourth Proserpine seated on the knees of her mother Ceres; the sixth, seventh, and eighth, unknown.

There are fragments of what appear to be the three following figures. What I suppose to be Juno (the first) has had a metal girdle; and I do not feel sure that it is of Pentelic marble. The second has a broad girdle marked in the stone, and no part of the thigh is exposed; but it is broken off scarcely below the place marked in the drawing, as the junction of the garment. Of the third there is nothing remaining but the lap, and what seems to be part of the leg of the child in her right arm.

Of the eastern pediment the arms mentioned by M. Fauvel as rising from the sea at *I*, and the neck and two of the horses' heads, but much defaced, are in Lord Elgin's Collection.

Next to this is the much admired figure of the Theseus, or of Hercules, supposed to be in a deified state, because no veins are shewn.

The figures at *K* remain as in the drawings.

There is a figure in the attitude, and nearly in the condition, of that at *L*, with a wing on the left shoulder.

The head and arms of the figure at *M* are lost, and the head and feet of the recumbent figure at *N*, otherwise these figures remain nearly in the same state as when the drawing was made.

The horse's head at *O* is amazingly fine, and full of spirit; the lower jaw has been broken: nothing remains of the little wing or fin which is shewn behind it in the drawing; but that side of the horse's neck is fractured.

Mr. Stuart considered the east end of this Temple as the front; and he was led to this conclusion by analogy, as the temples of the ancients usually faced the east. From the arrangement of the plan in this particular building, as there is a room corresponding to the Opisthodomus, still partially in existence towards the west end, and from the disposition of the sculpture. The publication of these drawings has given rise to a notion that the western end was the true front of the Temple, because Pausanias says, " that the figures on the pediment relate to the birth of Minerva, those behind to the contest between Neptune and that Goddess." Now the figures in the western pediment do not represent the birth of Minerva, but they appear to represent her introduction to the Goddesses of Olympus, which may be said to relate to her birth: but there is certainly nothing in it which can be imagined to indicate her contest with Neptune. I think, however, the existing remains of the building are better evidence than the very slight notice at present existing in Pausanias. It has been suggested that the building may have been considered in two points of view, regarding the western end as the front, when the Temple, the whole pile, is spoken of; the eastern as the front, when the cell, the place of worship, the seat of the Deity, is the object of thought; or at least that Pausanias might speak of the west as the front, as it was this part which offered itself to him from the Piræus, on his advance to the city, and also on his entrance into the Acropolis; and call the east the posticum, because from all these points it was hid from his view.





three divinities; perhaps Vulcan and Juno sitting, and Iris standing by her. Vulean, the limping God, seems to be distinguished by having one shoe much higher than the other.

Plate XXIV. Represents a God and a Goddess, perhaps Neptune and Ceres, and two other Figures, one of which is a Man, who appears to examine, with some attention, a piece of Cloth folded several times double: the other is a young Girl, who assists in supporting it. May we not suppose this folded cloth to represent the Peplus?

Plate XXV. Two young Maidens are here represented carrying Dishes, or Pateras; also Hydriaphora, or Women, carrying Pitchers of Water, and one assisting to support a Candelabrum.

#### PLATE XXVI. to XXXVII.

##### *Sculpture on the Frieze on the North Side.*

Here the Procession of Horsemen is preceded by Charioteers: in one is a Youth, whom I suppose a Victor in the Chariot Race; a Man is about to crown him\*. In Plate XXVI. are three Scaphephori, or Men carrying Trays†: there is a great chasm between this and the Sacrificers and Ox‡. On Plate XXXVII. we see two Youths preparing to mount their Horses and follow the Procession; others are just mounted, and are beginning their march. More than sixty feet on each side have been occupied by the Horsemen who attended on this Festival, amongst whom three varieties of dress are particularly distinguishable; some are clothed in a Chlamys and Tunic; some in a Tunic without a Chlamys; and others, excepting a little loose drapery, are quite naked.

#### PLATE XXXVIII. to LI.

*Show a connected Series of the whole of the Sculpture at the West End, as shewn in the Section, Plate IV. These are all Casts in Plaister of Paris.*

The composition and execution of this Frieze, which is entire, exhibits an abundant variety of most elegant and interesting attitudes, combined with great judgment, and executed with equal skill.

### METOPES.

#### PLATE LII. to LX.

##### *Eighteen of the Metopes of the exterior Frieze of the Temple.*

These are in very high relief, and some of very fine Sculpture. The following History may serve to elucidate some of the subjects.

Pirithous, King of the Lapithæ, is said to have invited not only the Heroes of his age, but the Gods themselves, and his neighbours the Centaurs, to celebrate his nuptials with Hippodamia. Mars was the only one of the Gods who was not invited; and to punish this neglect, the God of War was determined to raise a quarrel among the guests, and to disturb the festivity of the entertainment. Eurythion, one of the Centaurs,

\* "Ἦν γὰρ Παναθηναίων τὸν μεγάλον ἑσπερίοναιον. Xenophon in Symposio.

“ There is a horse-race on the greater Panathenaic festival.

καὶ ἡ νικῶν στεφανύεται ἐλάῳ σπικνῇ. Suidas in voce Παναθηναία.

“ And the Victor is crowned with a wreath of olive.

Athenæ quoque victores deū coronant. Plinius, lib. xv. c. 4.

† XX. Πρωτεύωντες ἐνέμας τῶν μακρότερος ἐν ταῖς πομπαῖς, αὐτοὶ καὶ σκάφας φέρων τὰς δι' ὁδοῦ τρέκας ἀλλήλων, ἰχθύν, καὶ σκάδια. Harpor. in voce Σκαφεφόροι.

“ The law has ordained, that in the processions the sojourners themselves should carry trays, and that their daughters should carry

“ pitchers of water and umbrellas.”

‡ "Ἐν τῷ Παναθηναϊκῷ πᾶσι πόλεις δι' ἅπλ' Ἀθηνῶν ἀπακισθύναντες εἰς Δωρίμαν ἱερῆσαν. Scholiastes in Nub. Aristoph.

“ In the Panathenaic festival, all the cities that were colonies from Athens sent an Ox to be sacrificed.”

captivated with the beauty of Hippodamia, and intoxicated with wine, attempted to offer violence to the bride, but he was prevented by Theseus, and immediately killed. This irritated the rest of the Centaurs; the contest became general; but the valour of Theseus, Pirithous, Hercules, and the Lapithæ, triumphed over their enemies. Many of the Centaurs were slain, and the rest saved their lives by flight. This story forms the subject of the Sculpture on the Metopes of the external Frieze of the Temple, two of which are given in this Plate. The first of these is neither at Lord Elgin's, nor is it shewn in Stuart's Drawings of the West front: the latter is in Lord Elgin's Collection.

## PLATE LXI.

*Exhibits the remaining Pieces of the Frieze on a smaller Scale, brought together at one View, with the Chasm which the Progress of Time, or the Hand of Man, have caused in this truly stupendous Work of Ancient Art.*

A. The West Front. B. The North. C. The East: D. The South.

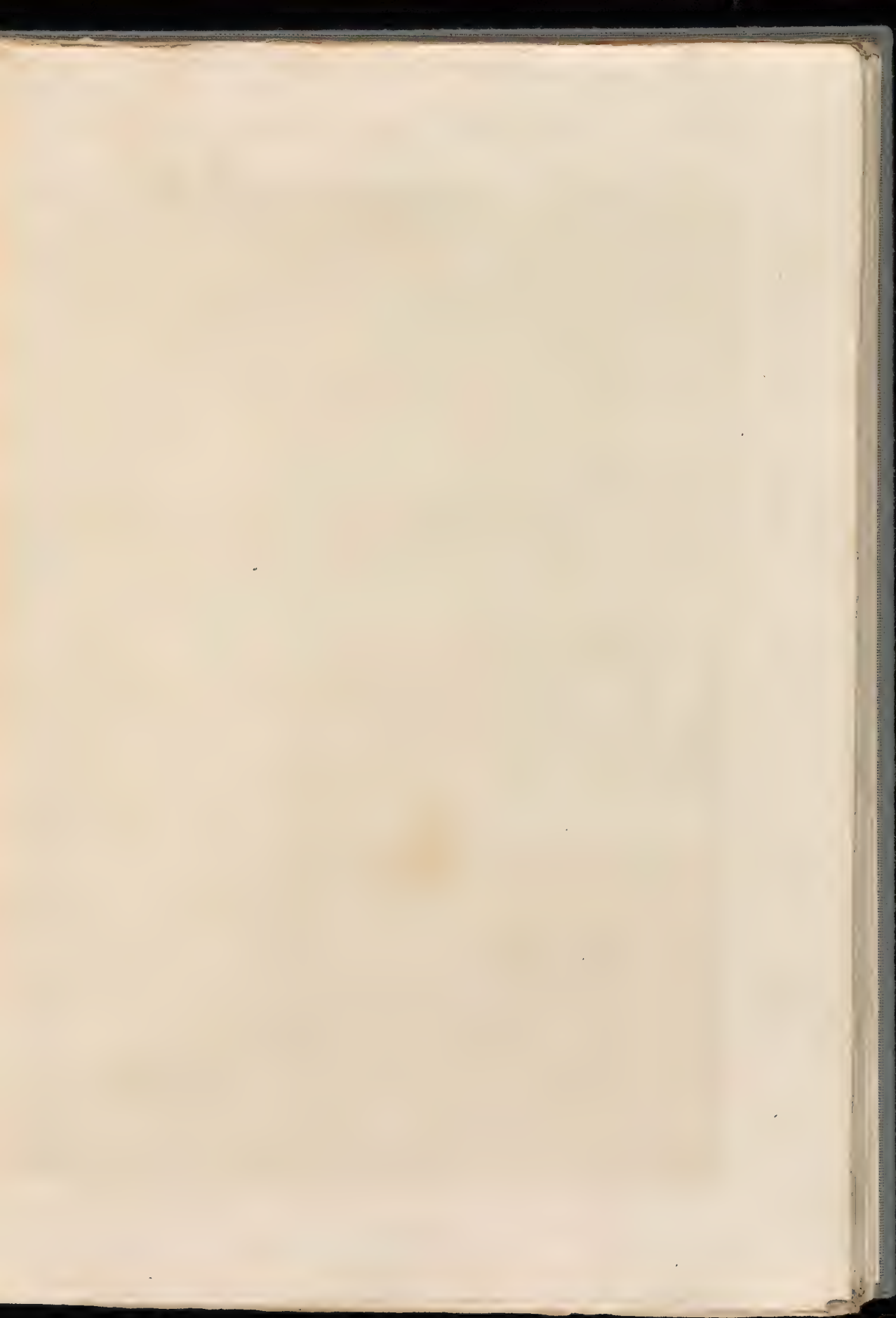
It is remarkable, that the harness of the horses in this Frieze was of metal: the holes by which it was fixed to the marble are still distinctly visible. The Thunderbolt likewise in the hand of Jupiter, Plate XXII, and the ornaments of several other Figures, have been covered with the same material.

The *Frontispiece* is taken from the celebrated Bust of that renowned Athenian worthy, PERICLES, which is in the Townley Collection of Marbles at the British Museum.

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\*.\* A Critical and Historical Account of these Sculptures has recently been Published in "*Two Memoirs read to the Royal Institute of France, by Visconti*," octavo; and further information respecting them may be obtained from the "*Memorandum of Lord Elgin's Pursuits in Greece*," octavo.

THE END.

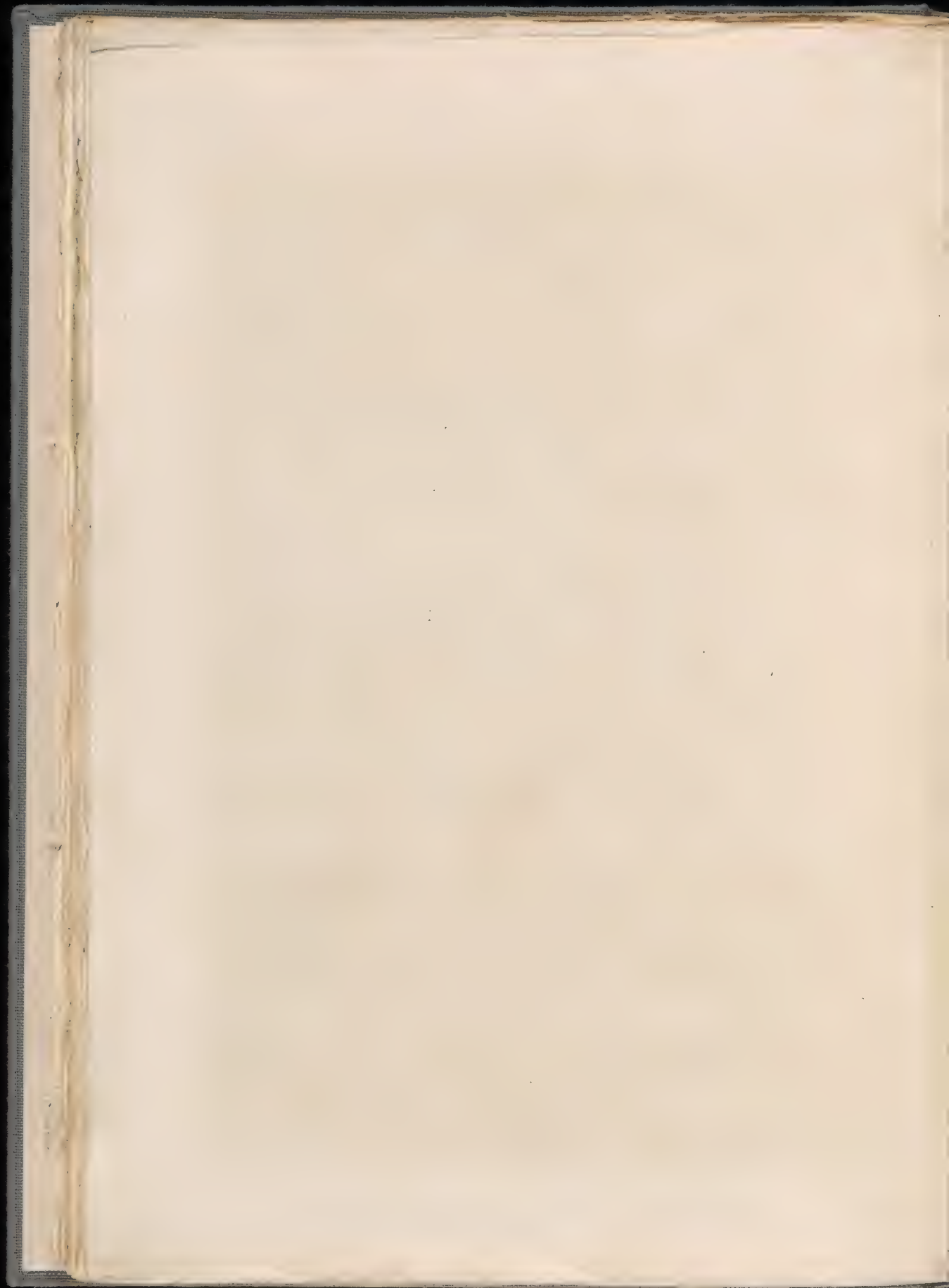




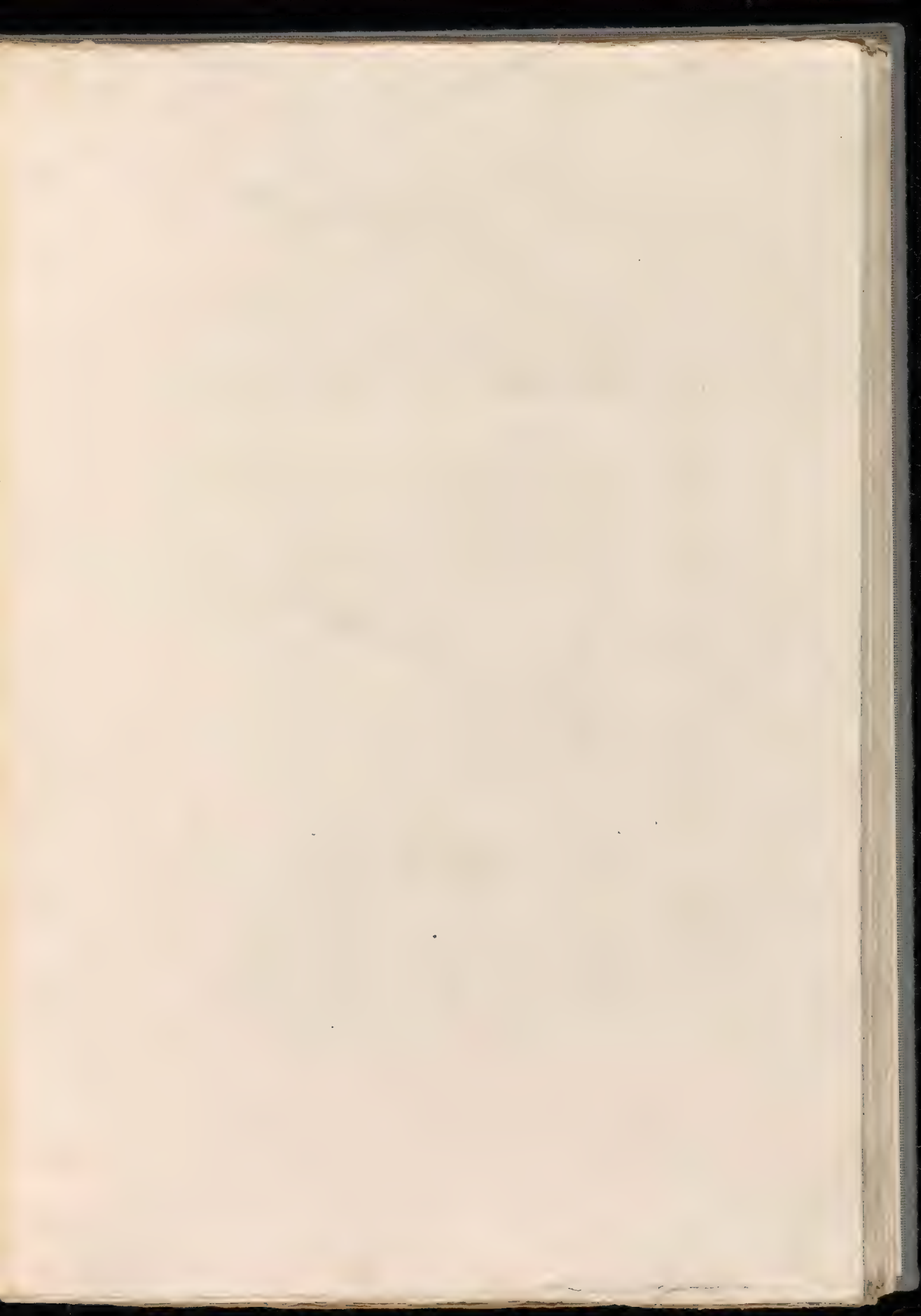


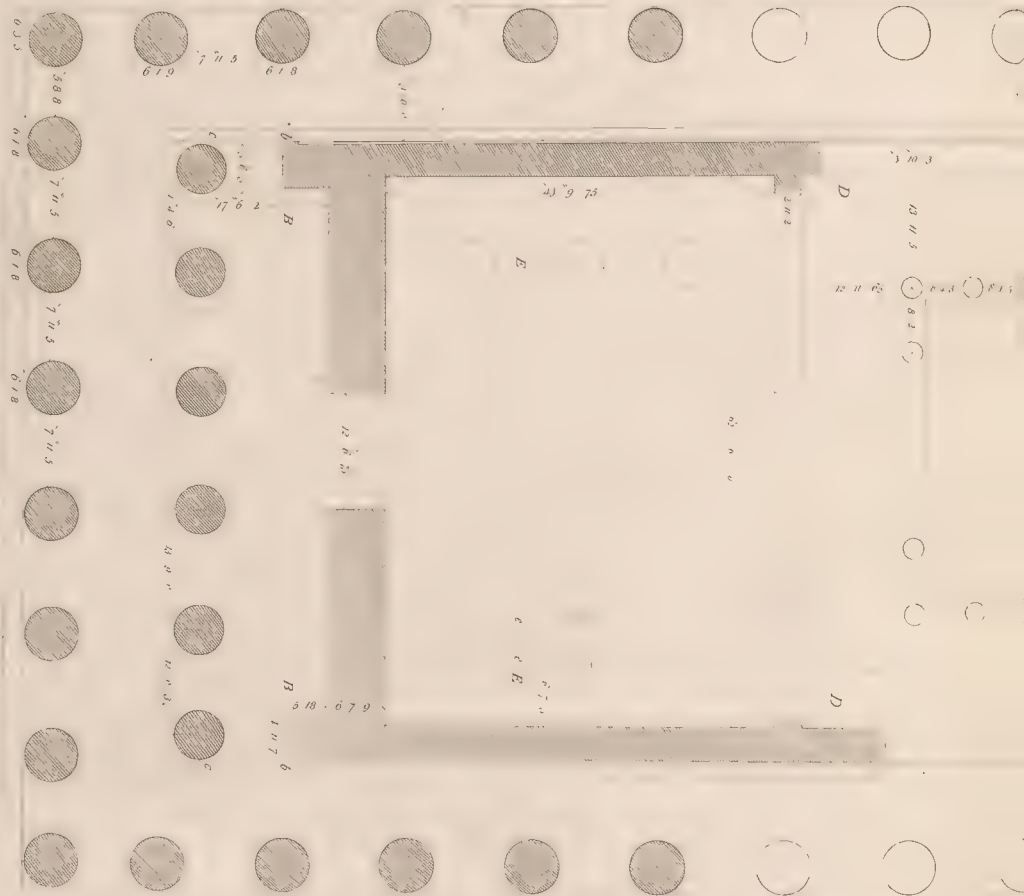
*Illustration of the Parthenon, as it appears from the city of Athens.*



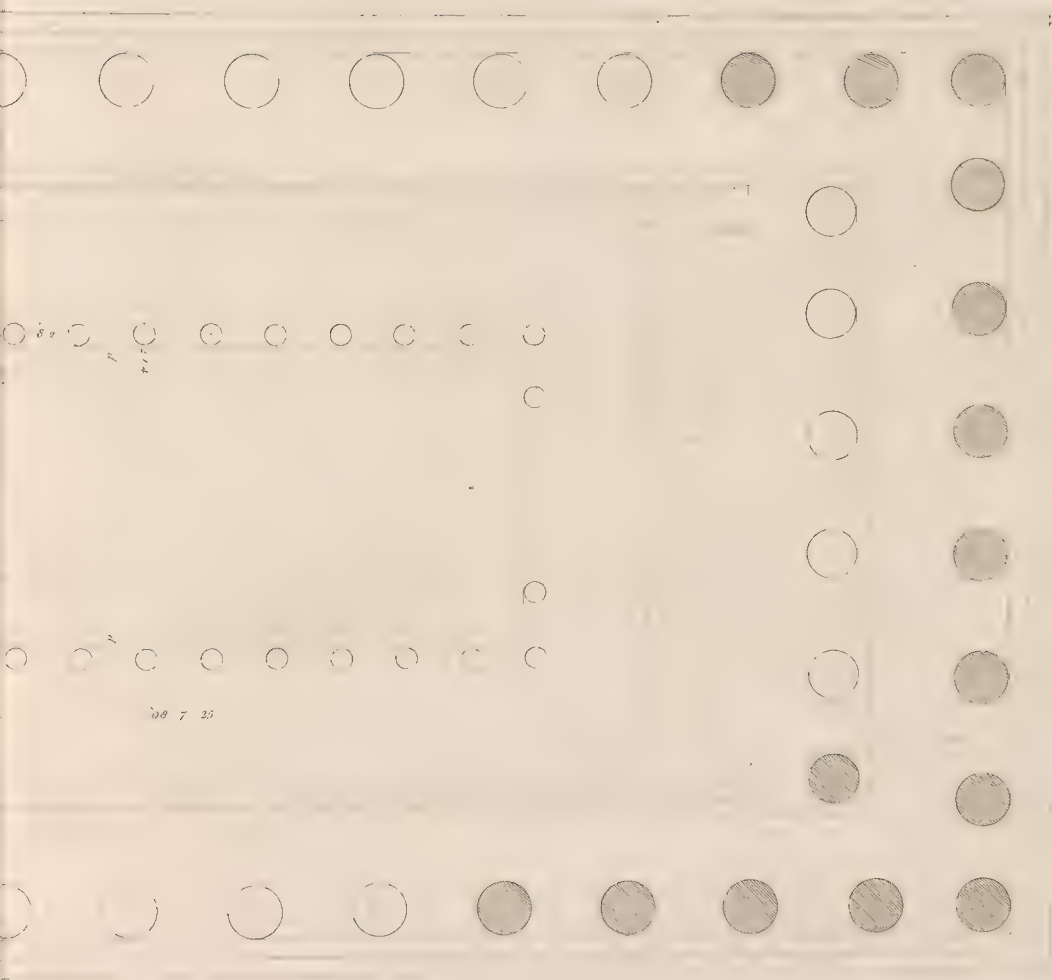






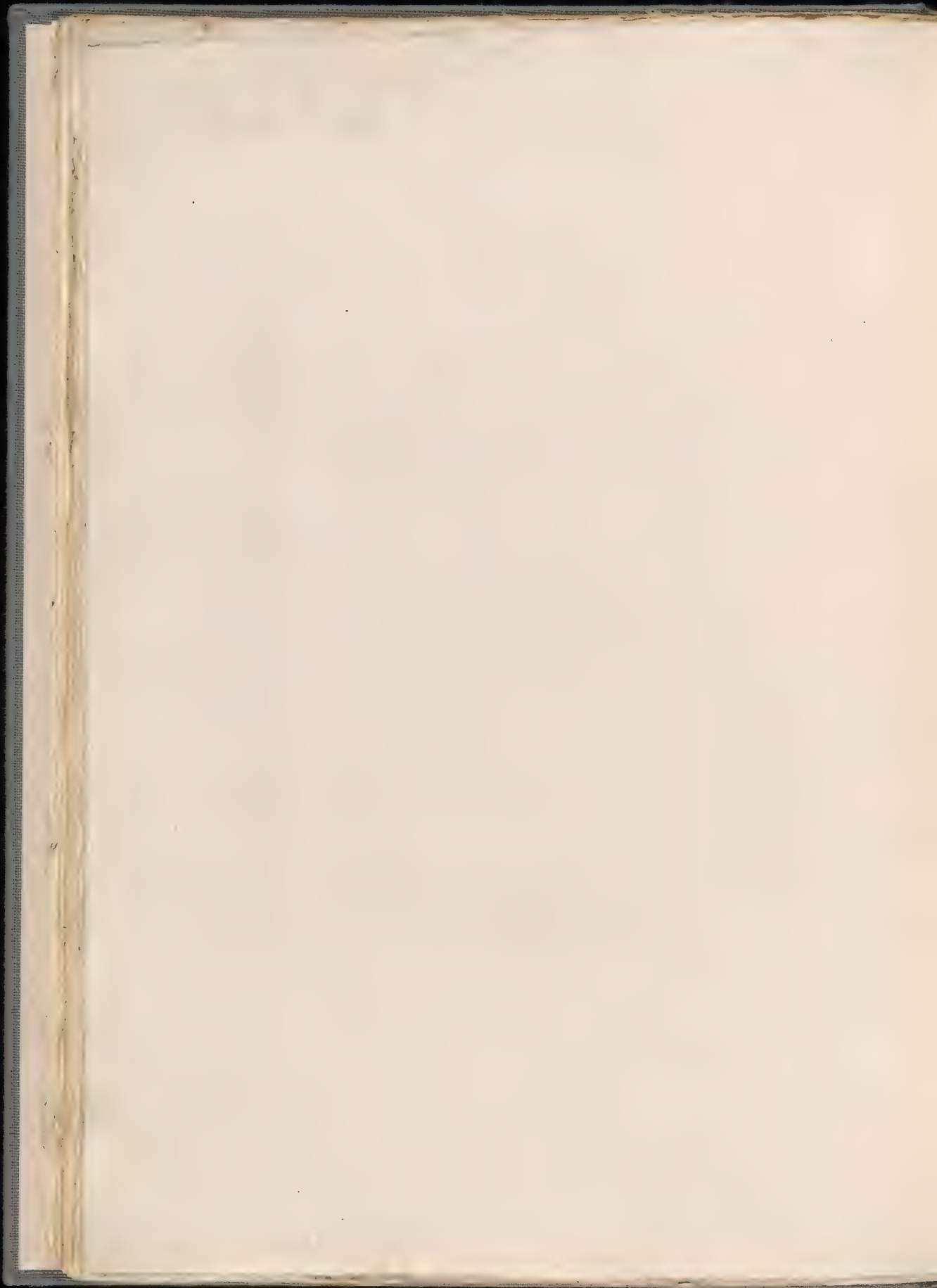


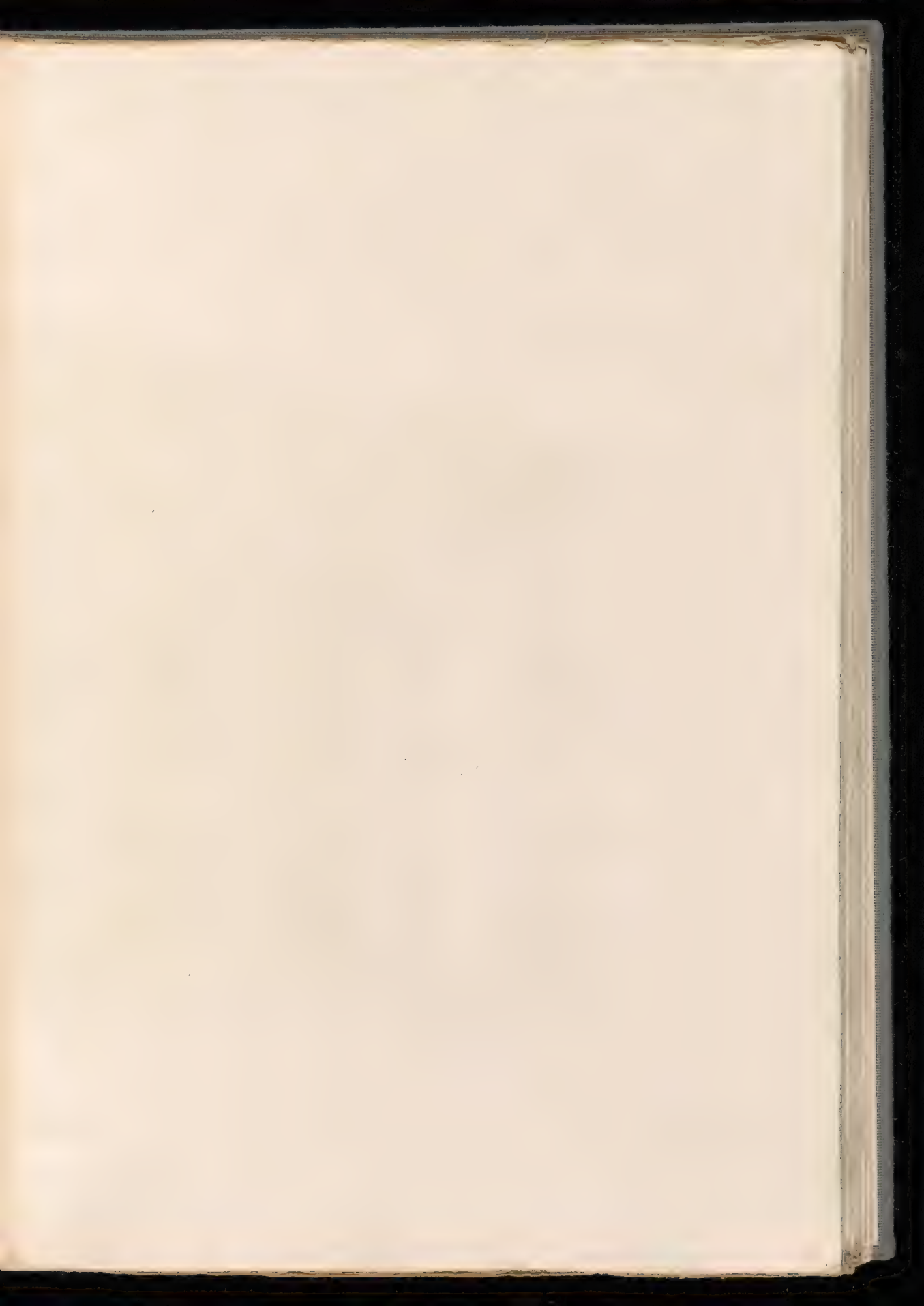
Pl. 3.



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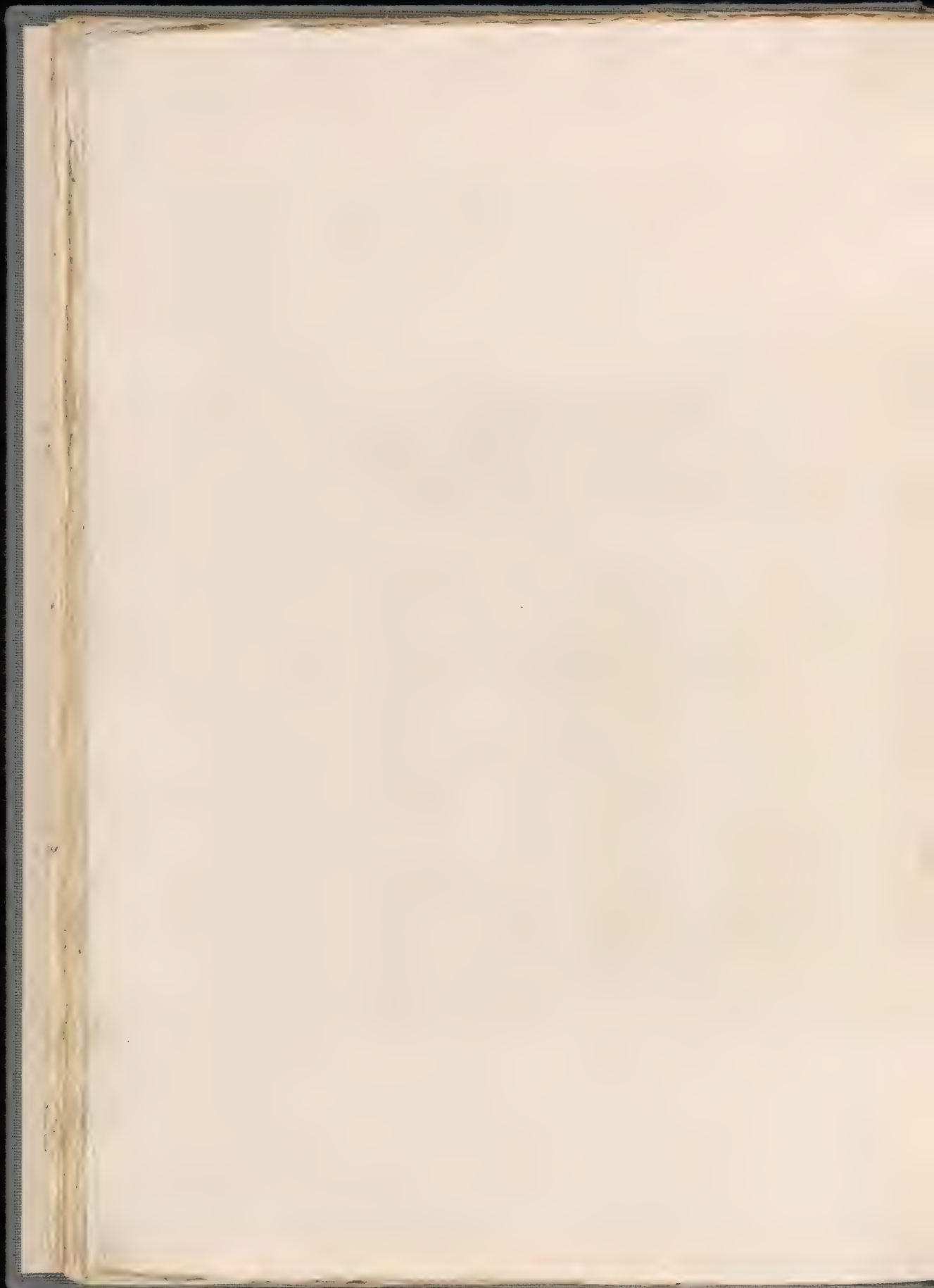






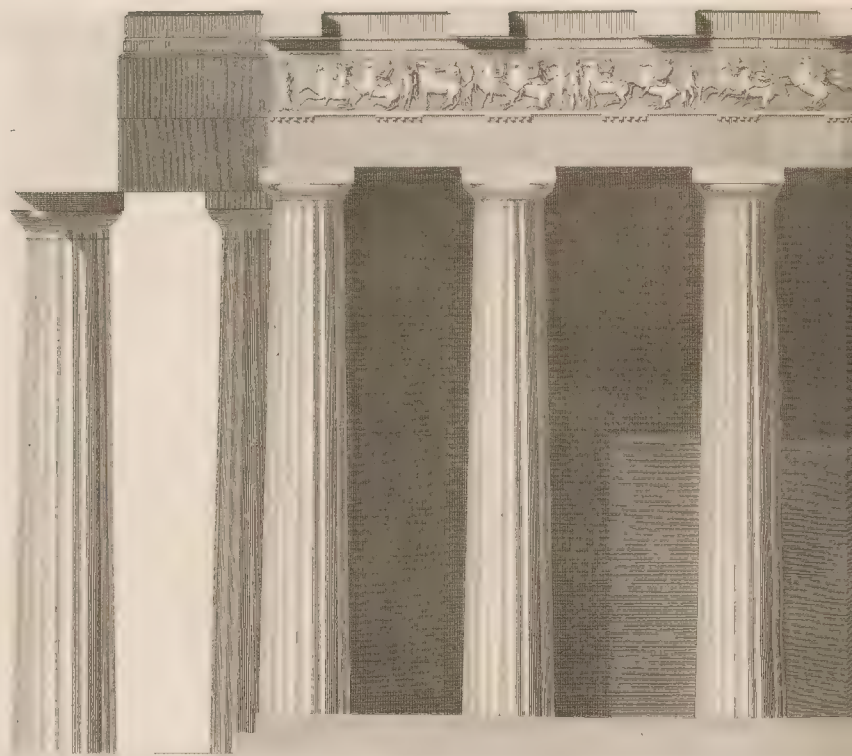




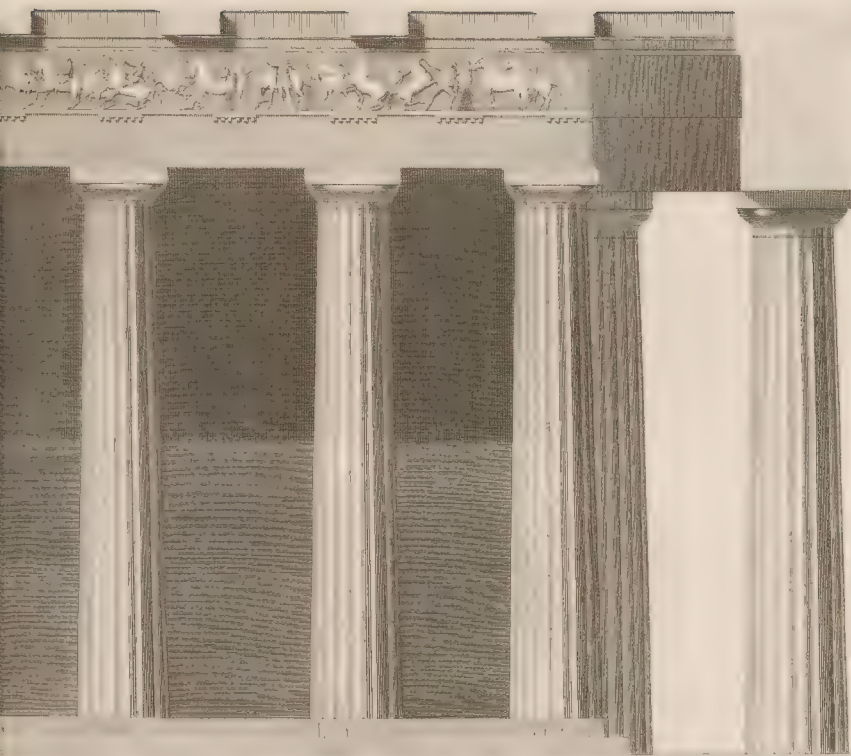


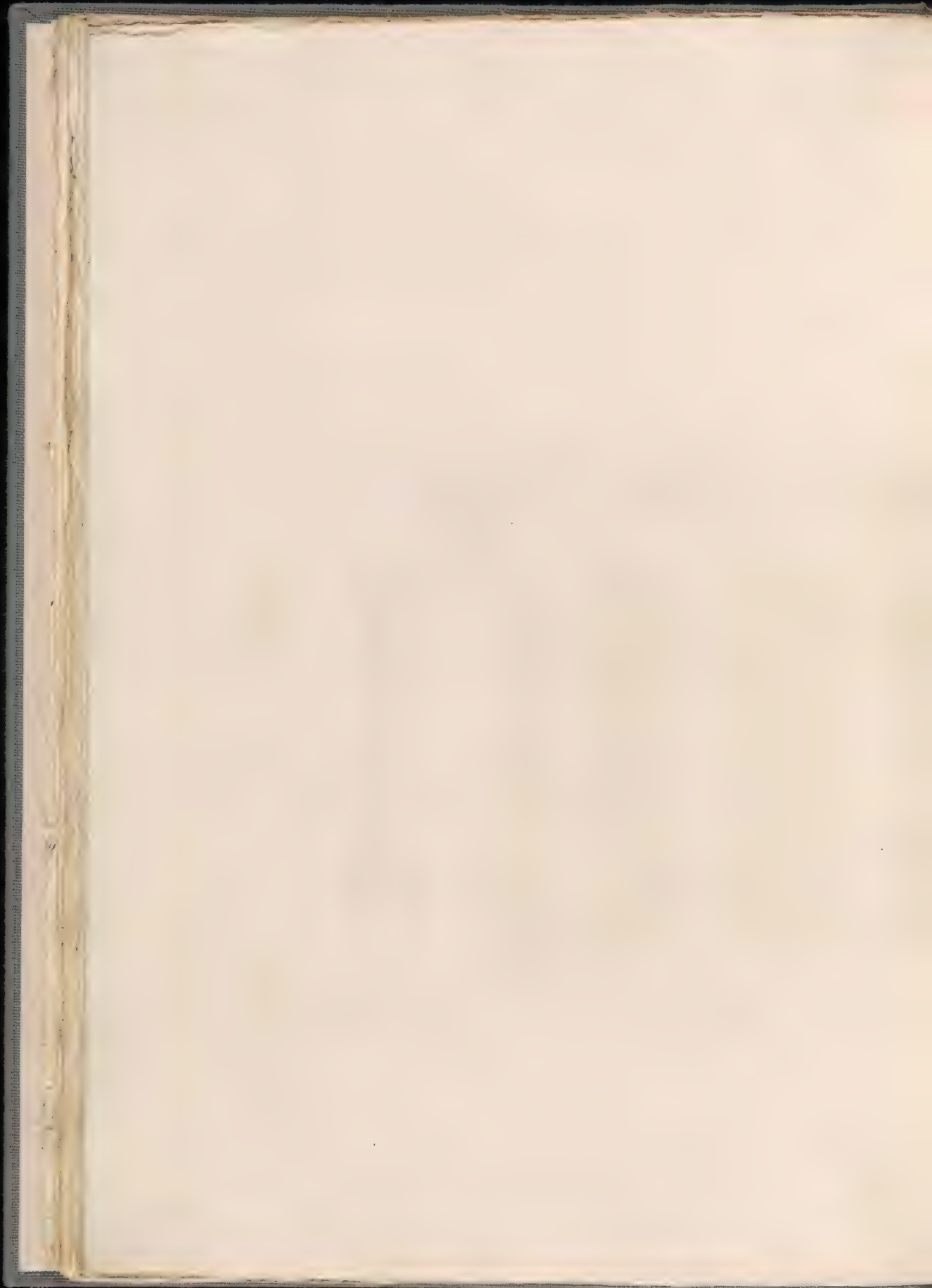




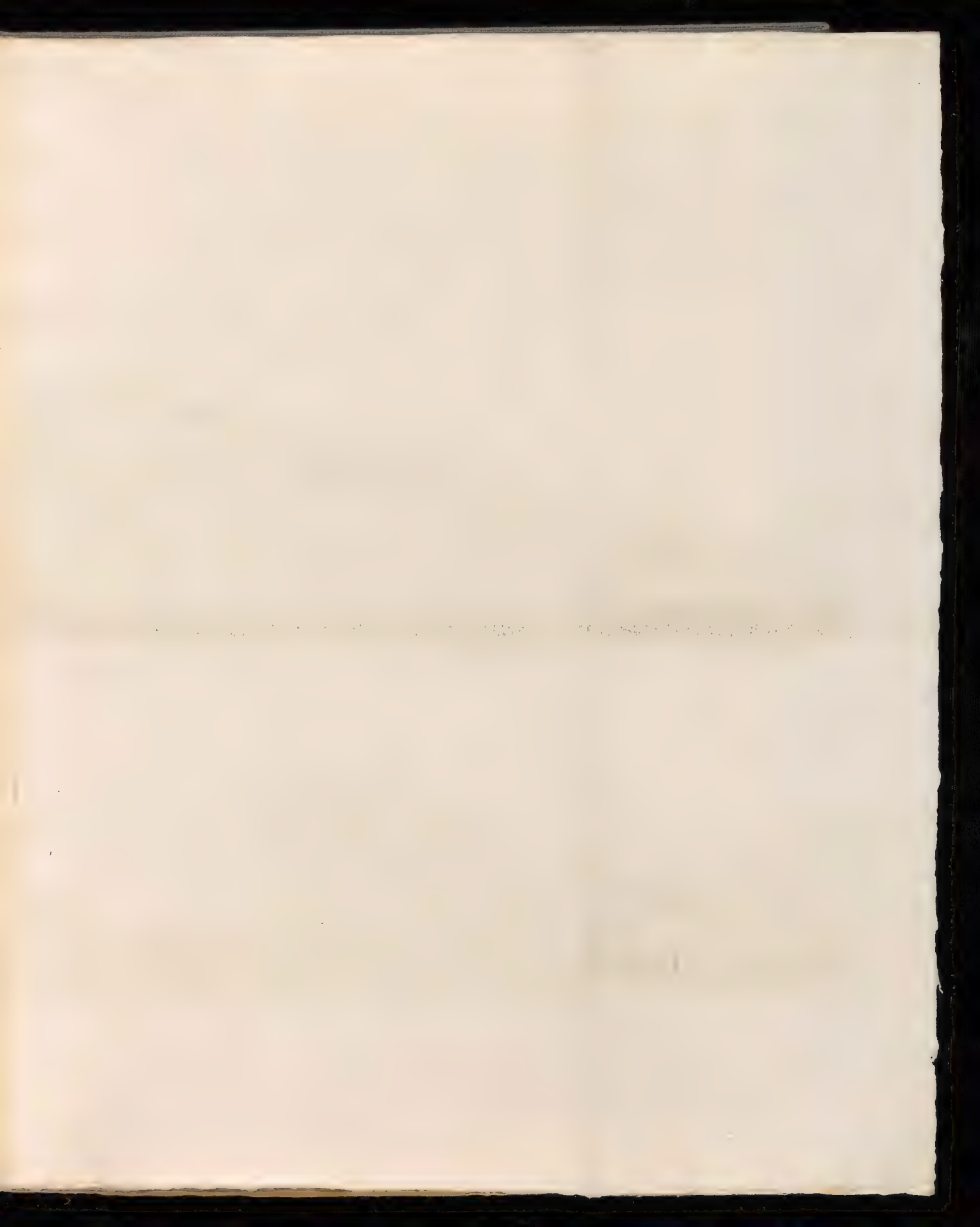


Pl. 4.









*Sediments of the - Parthenon, as*



*West Front*

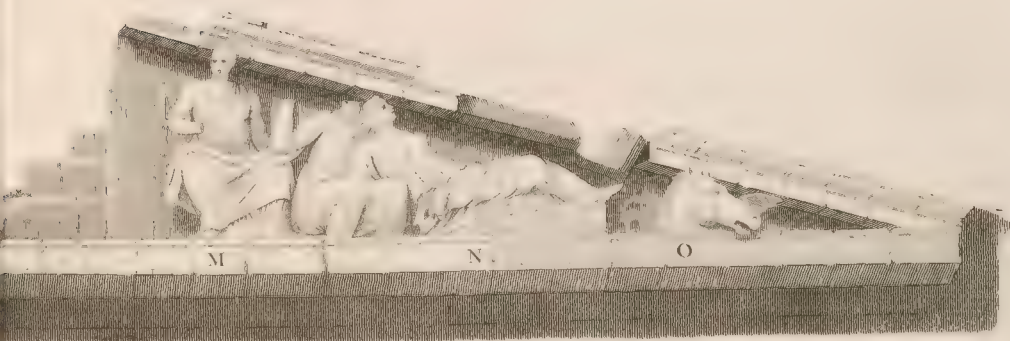


*East Front*

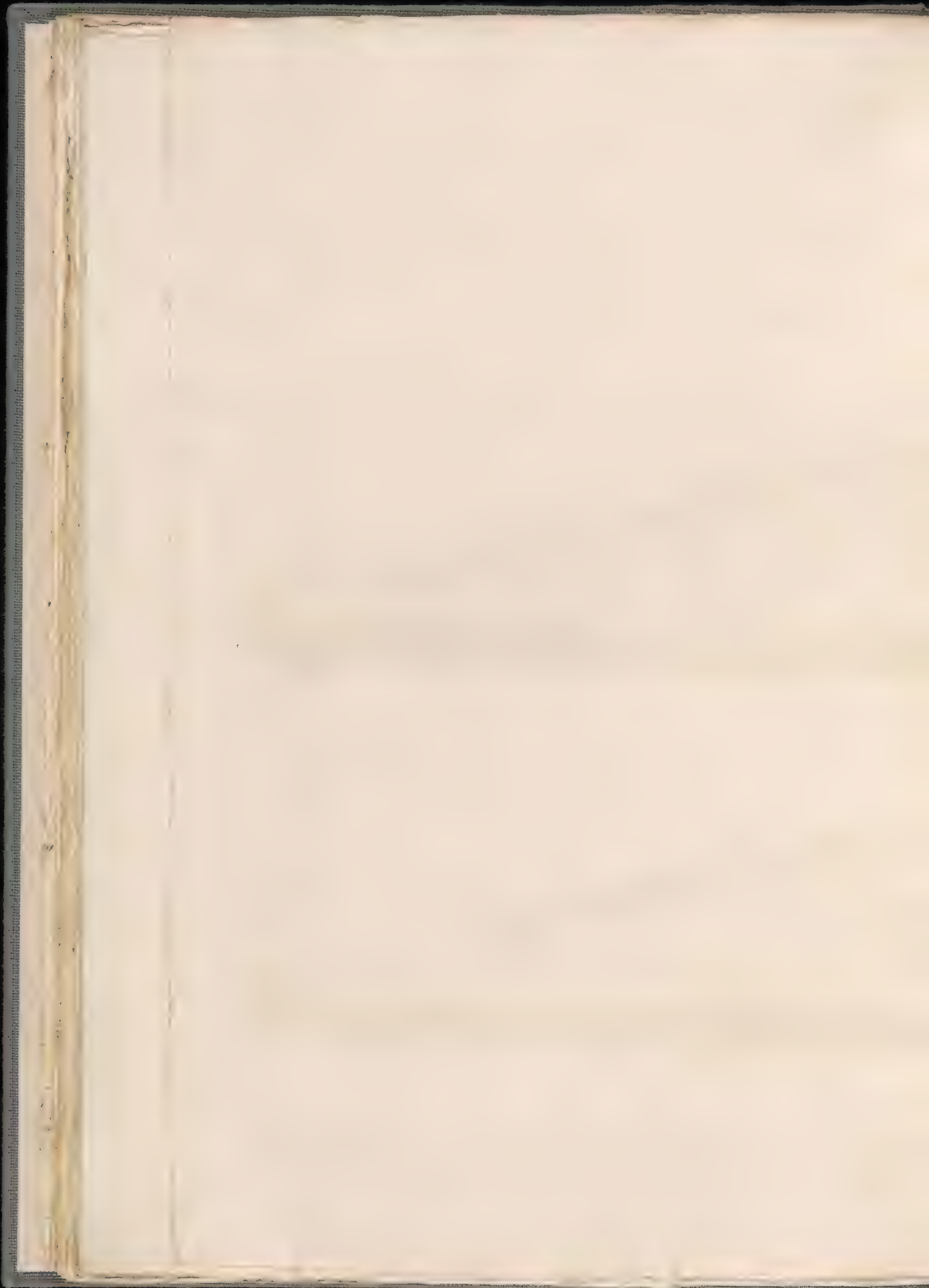
*London: Published for A. Smith, by J. Taylor.*

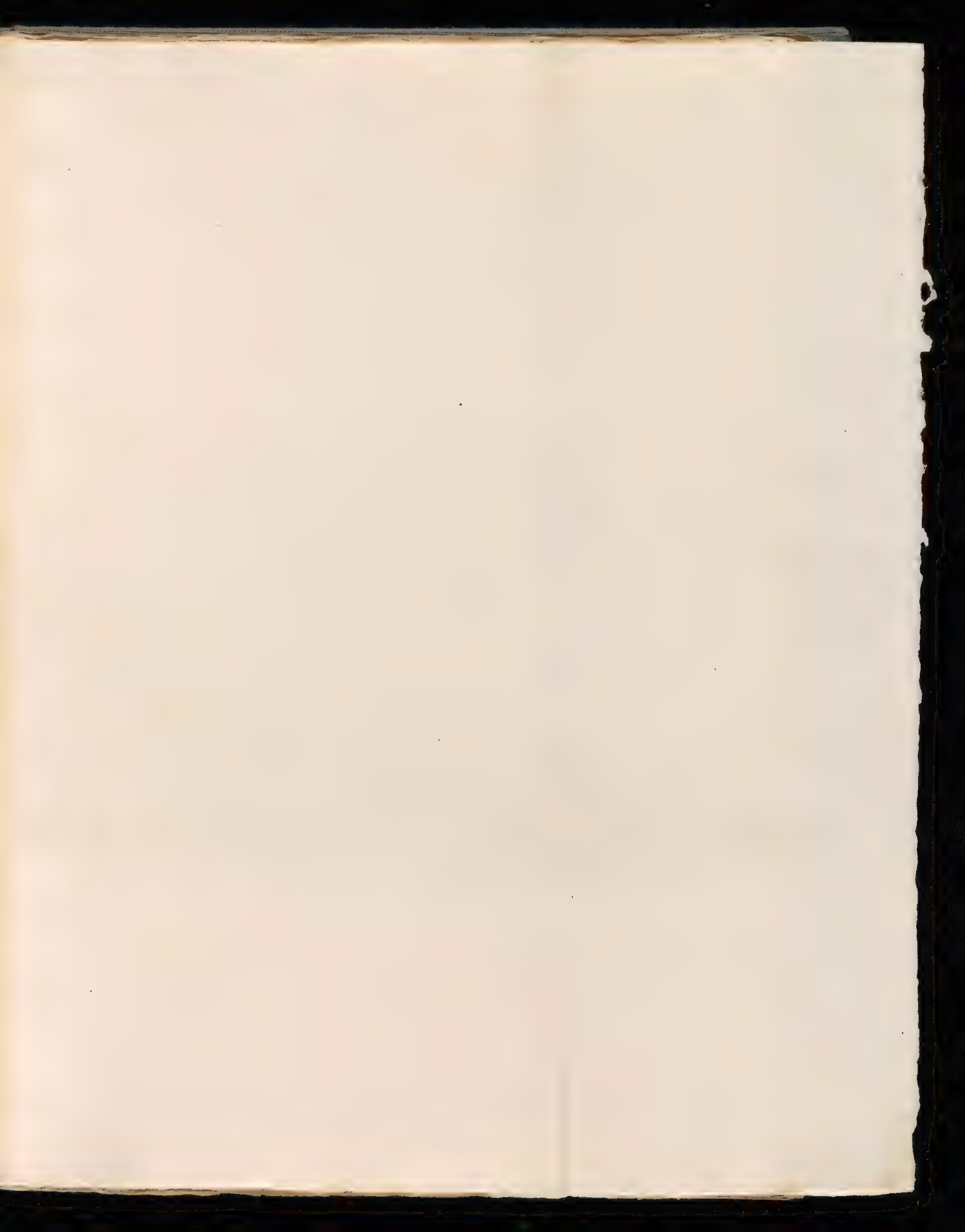
Pl. 5.

They were in 1683.









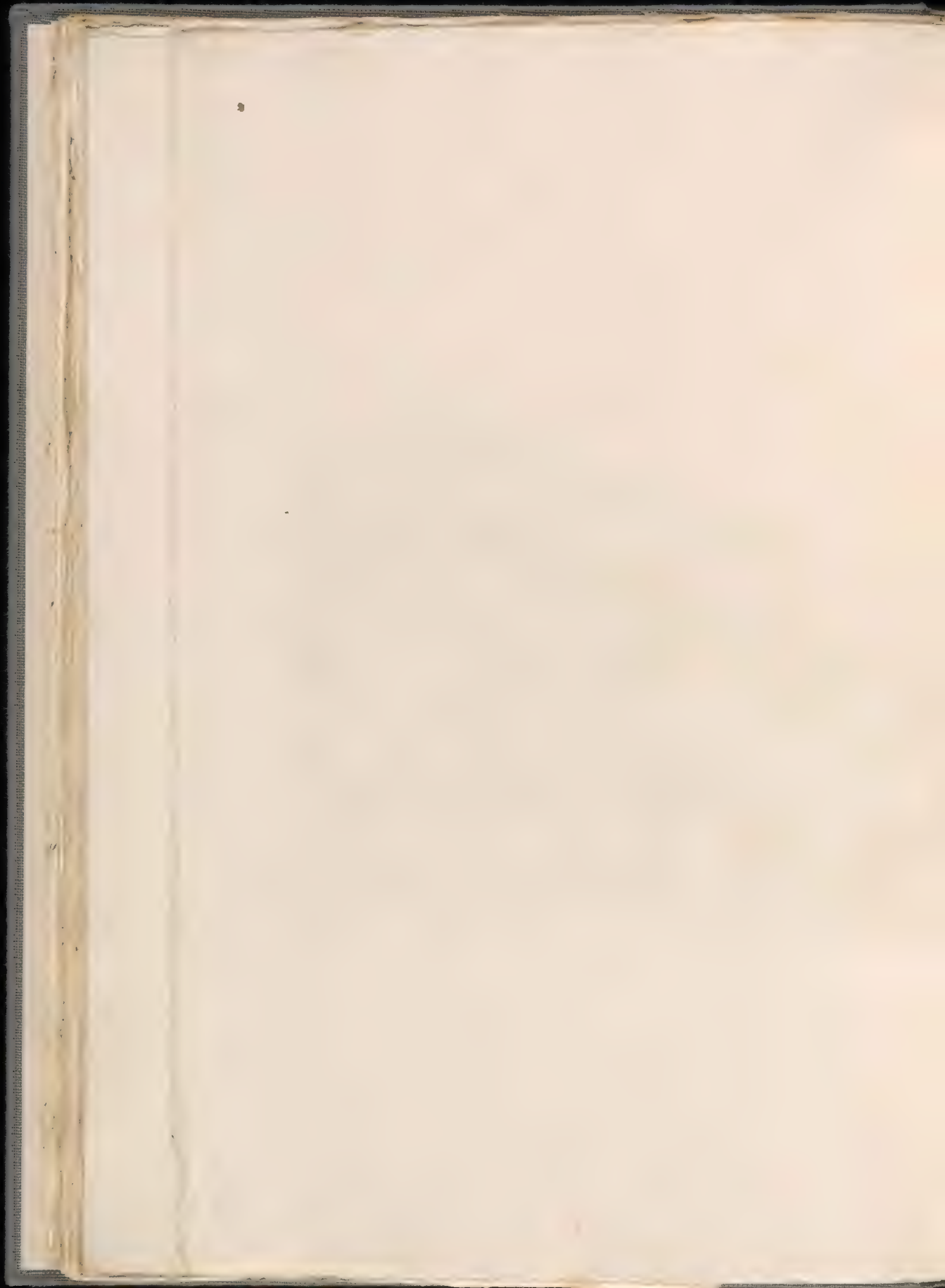
*From a Drawing made in 1683*

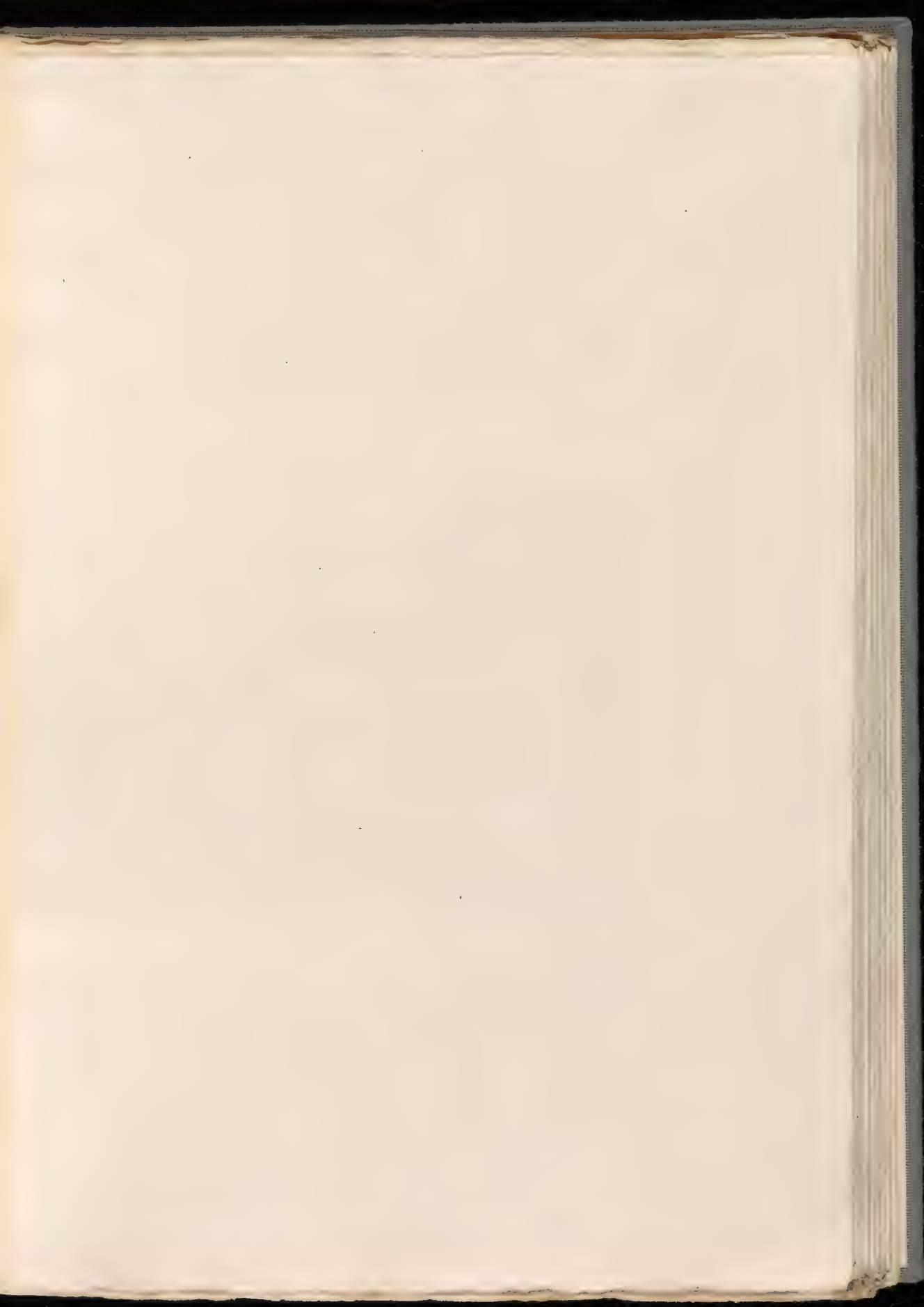




Pl. 6.











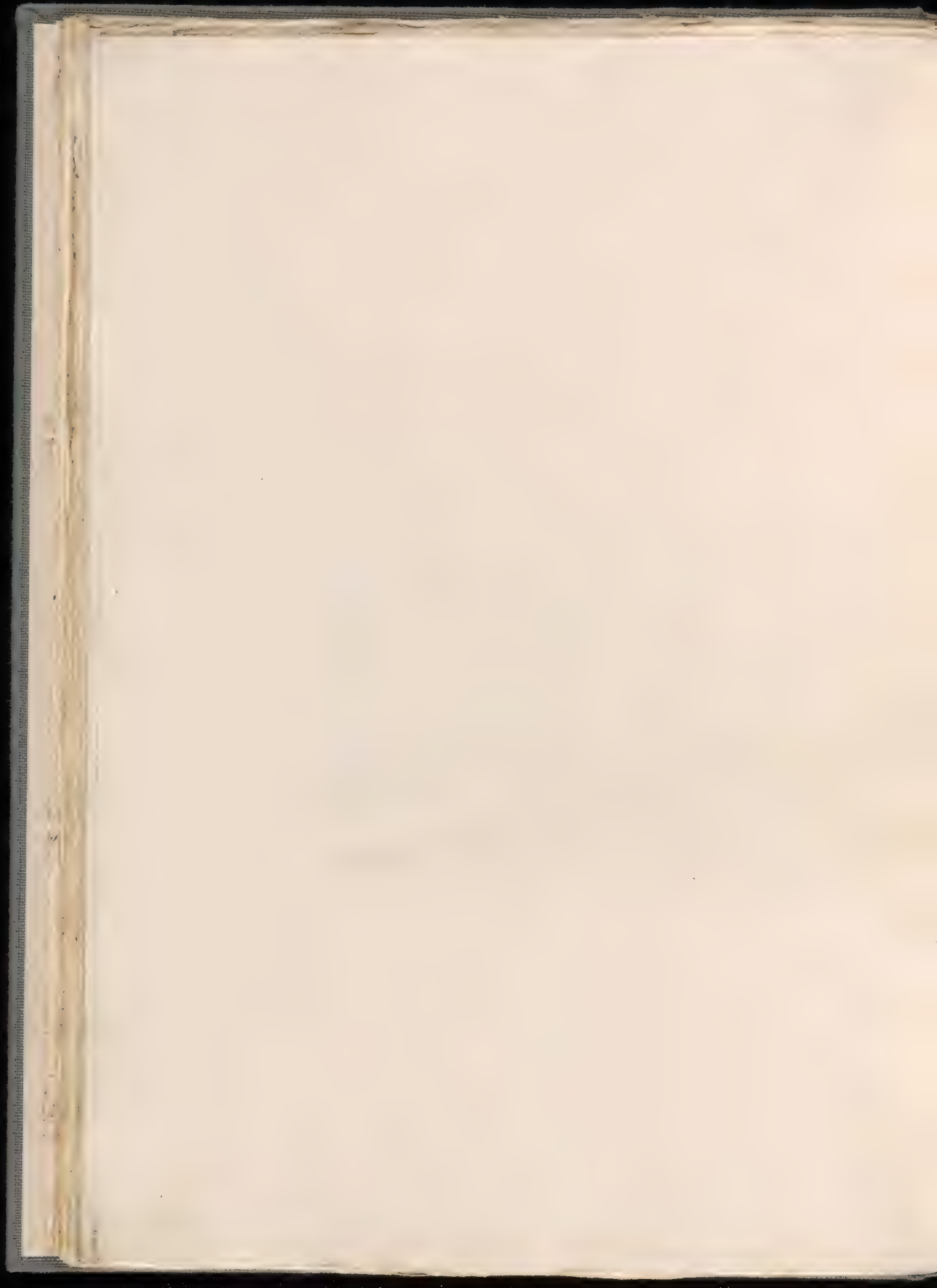
*Prem*

*See in the following*

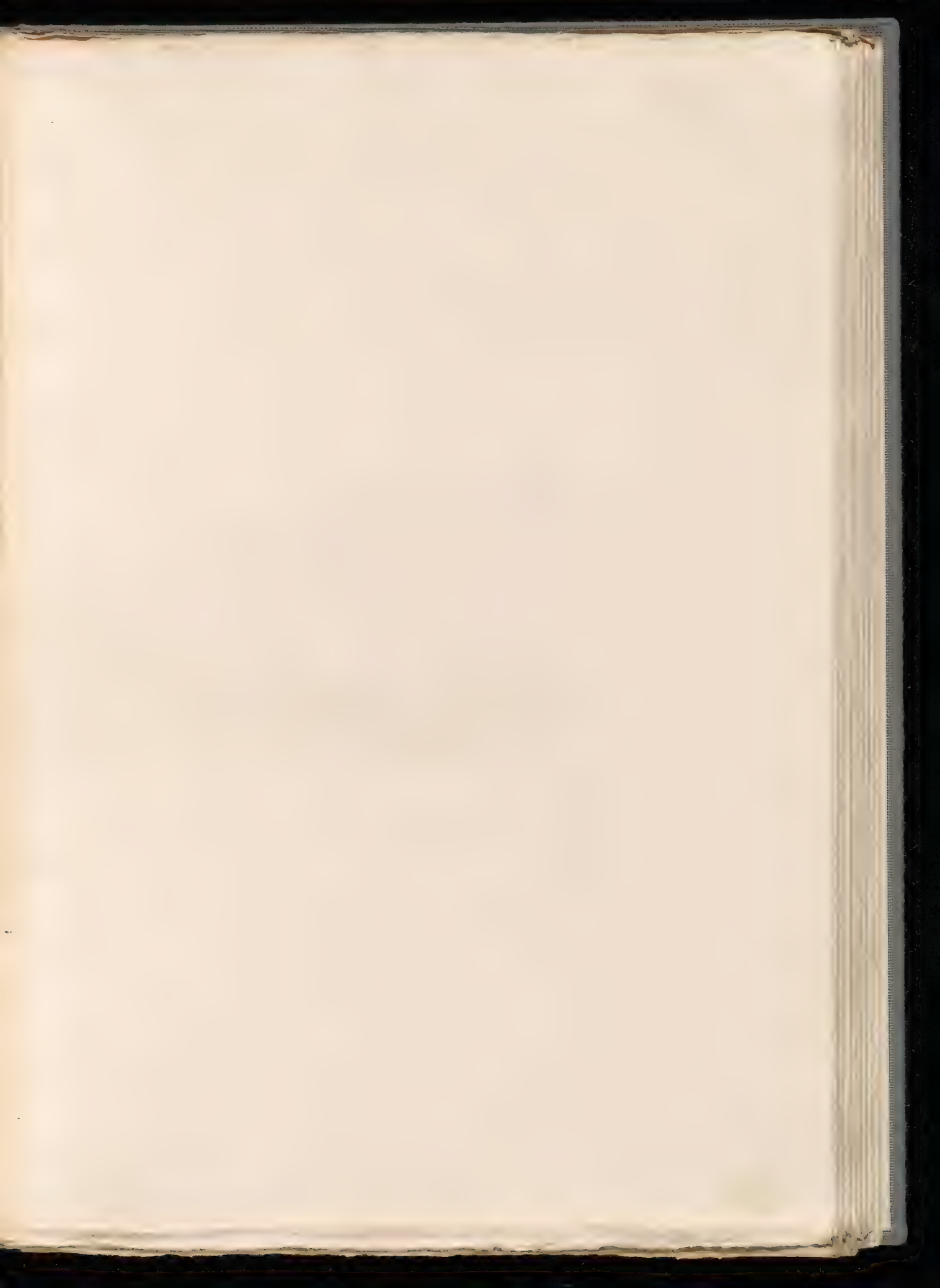
Pl. 7.

*a Drawing made in 1683*









*From a Drawing made in*



*Engraved by*

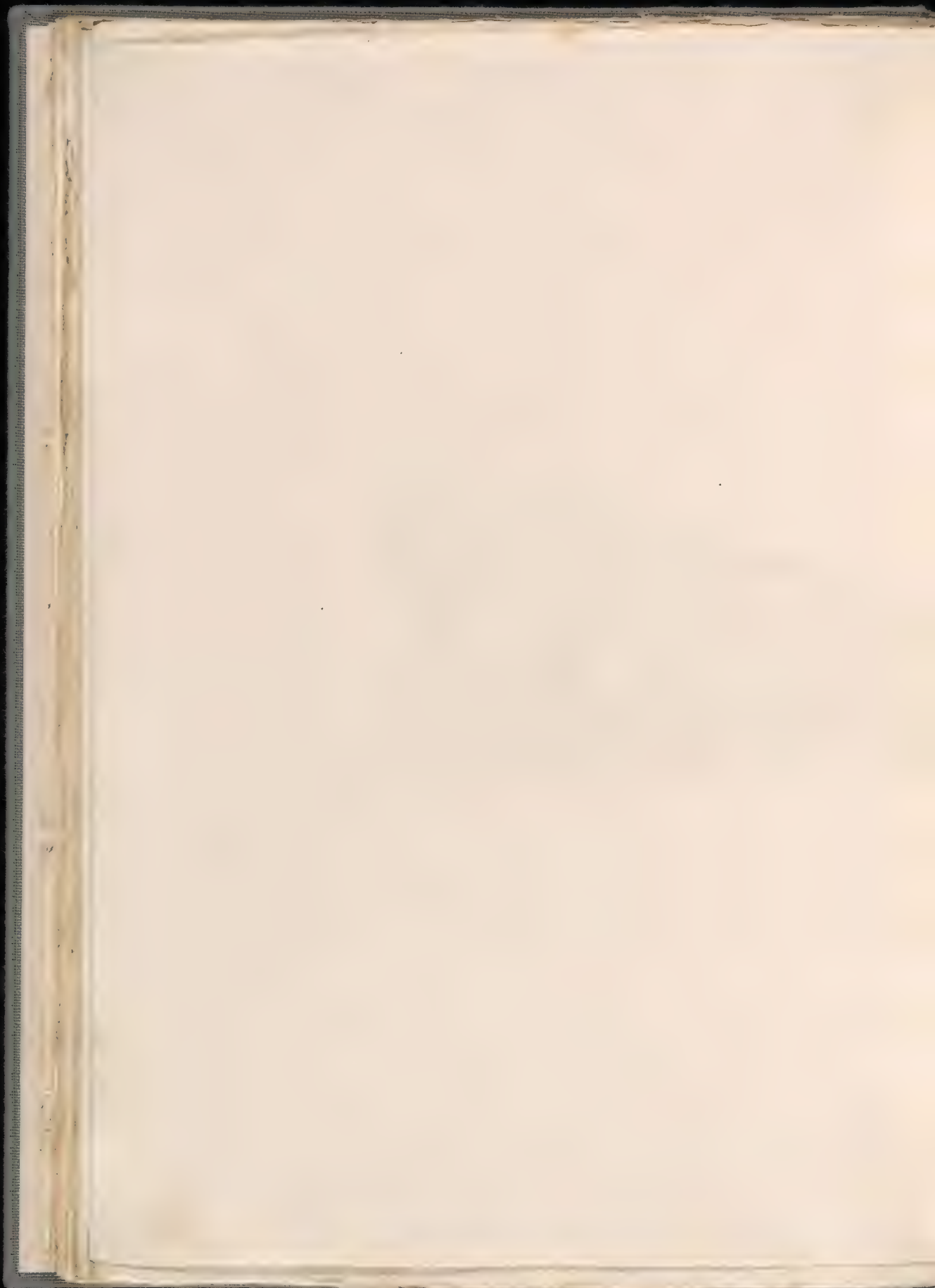
Pl. 8.

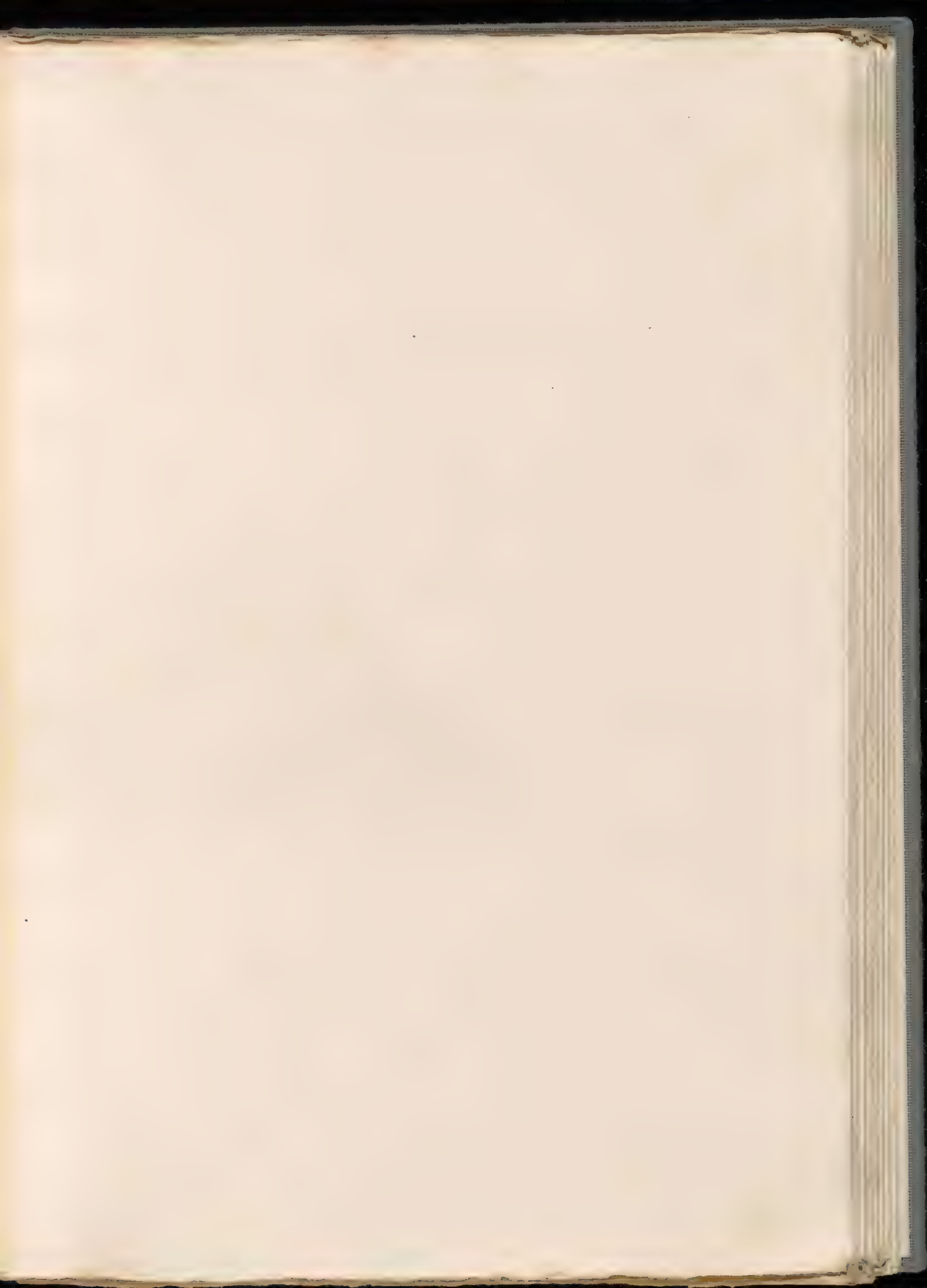
# 1653



Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.









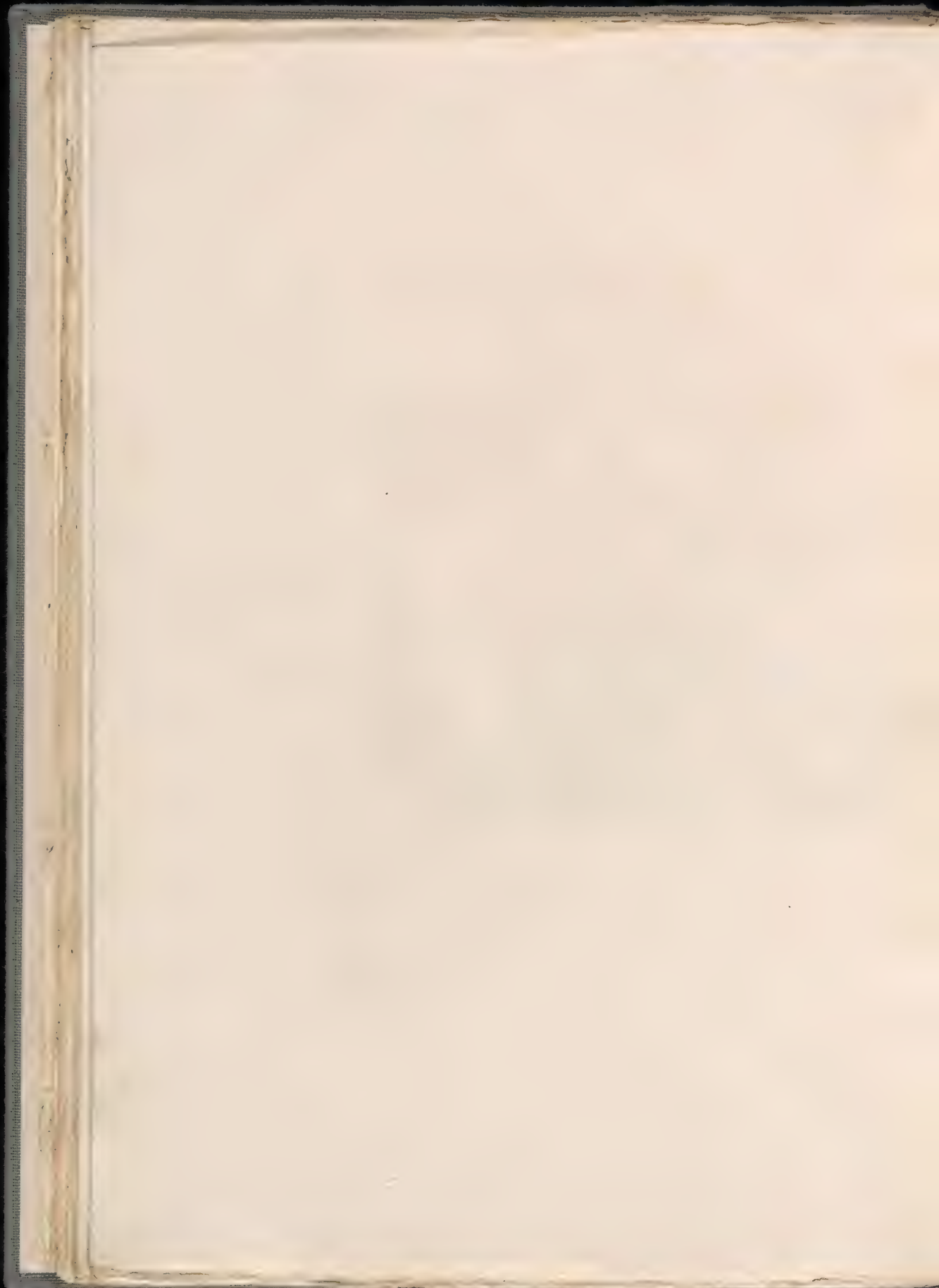


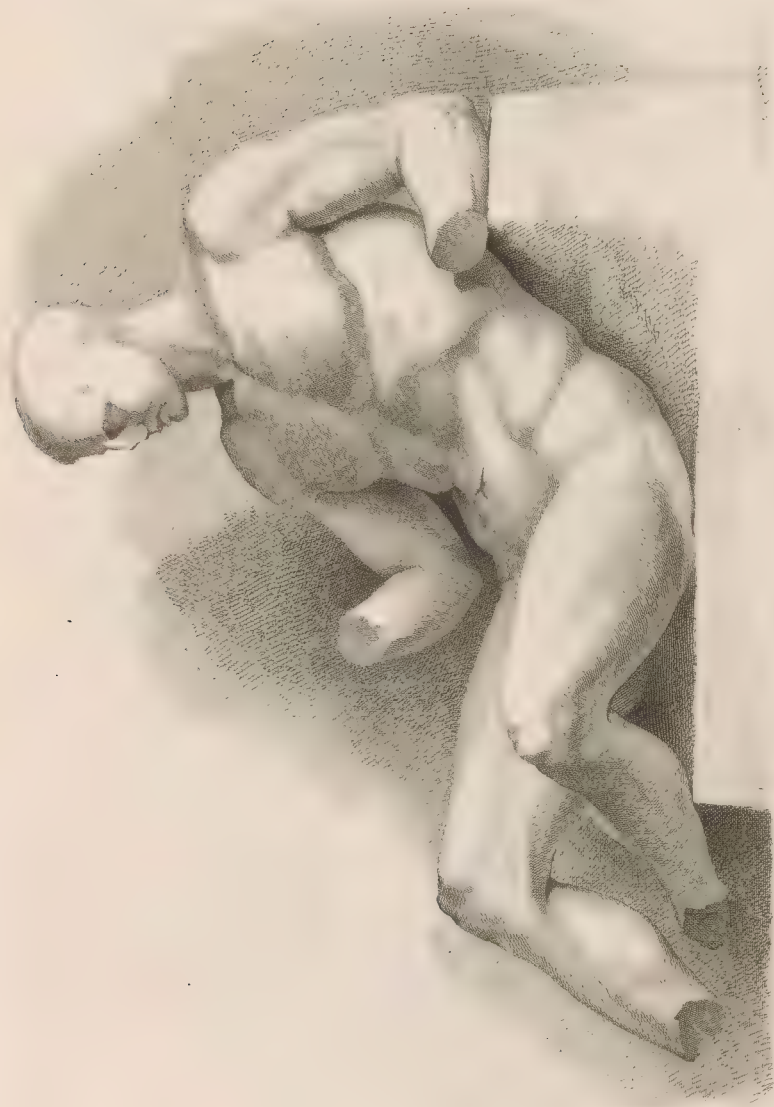
Pl. 4.

*a Drawing made in 1683*



*Ant. V. 1683. N. 1. P. 1683*

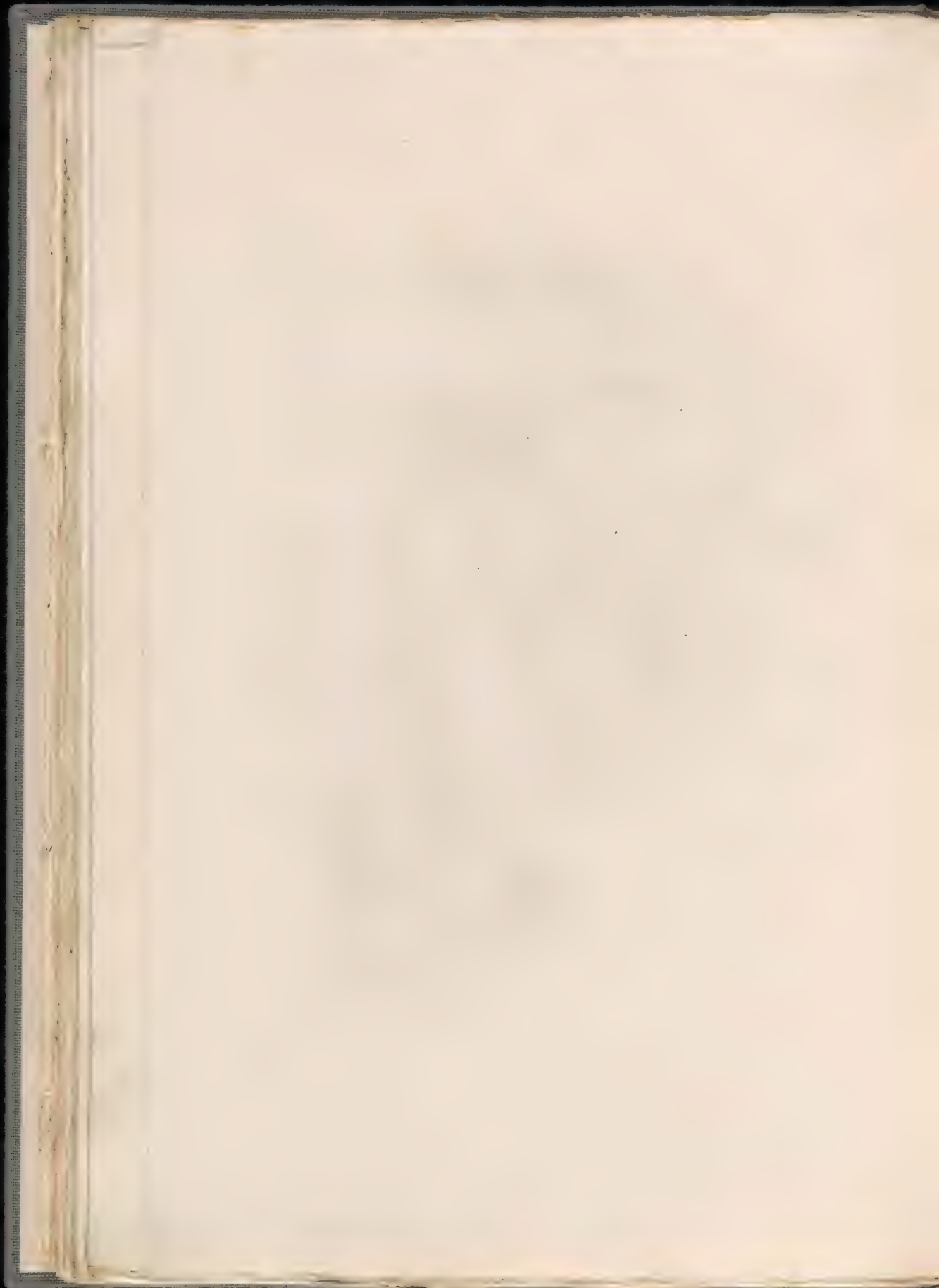




*Theseus or Hercules*

London: Published by T. Agnew & Sons, 1850.







*Hesperus or River God.*

Engraved by G. Kneller del. & sculp.

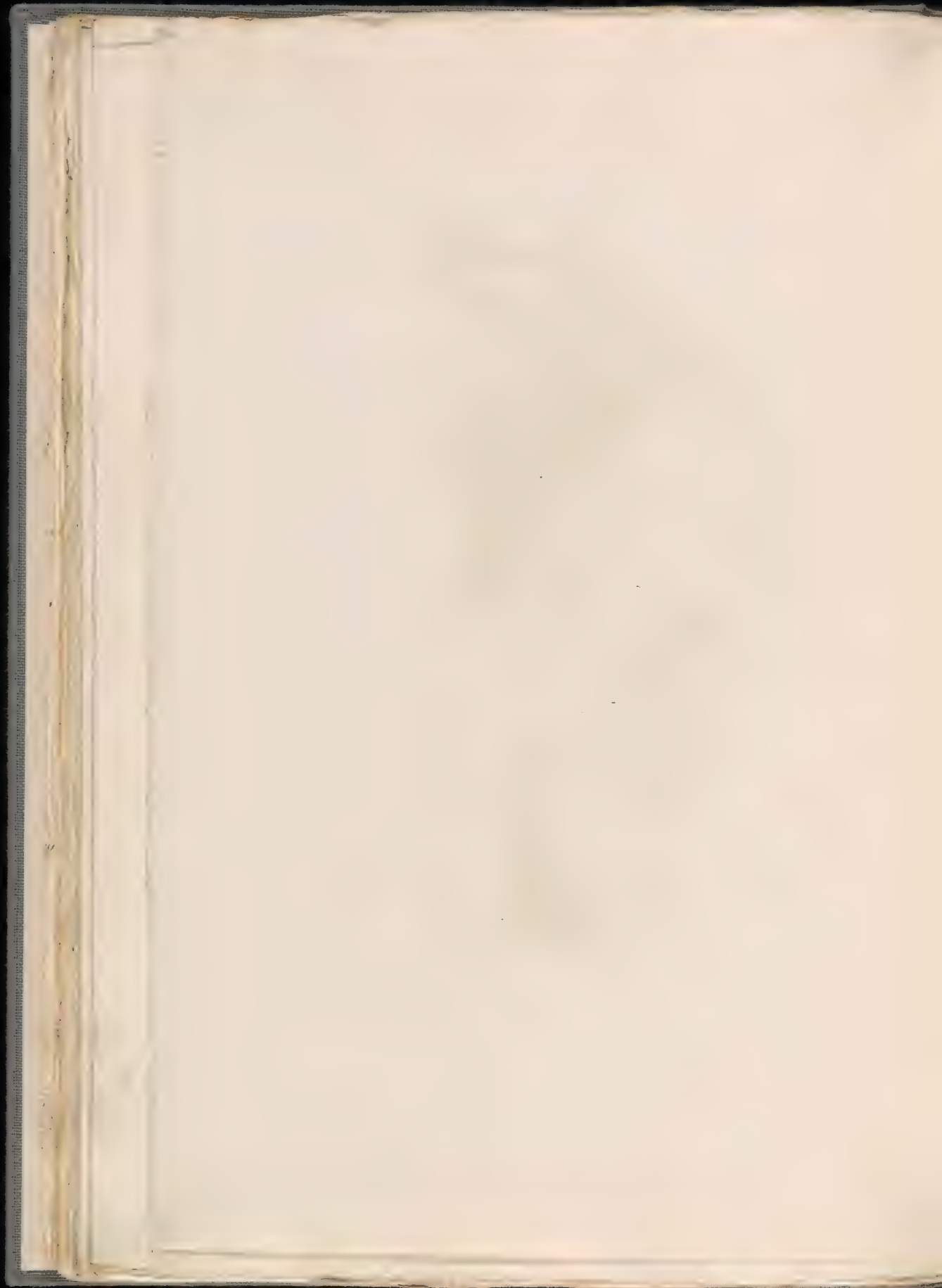
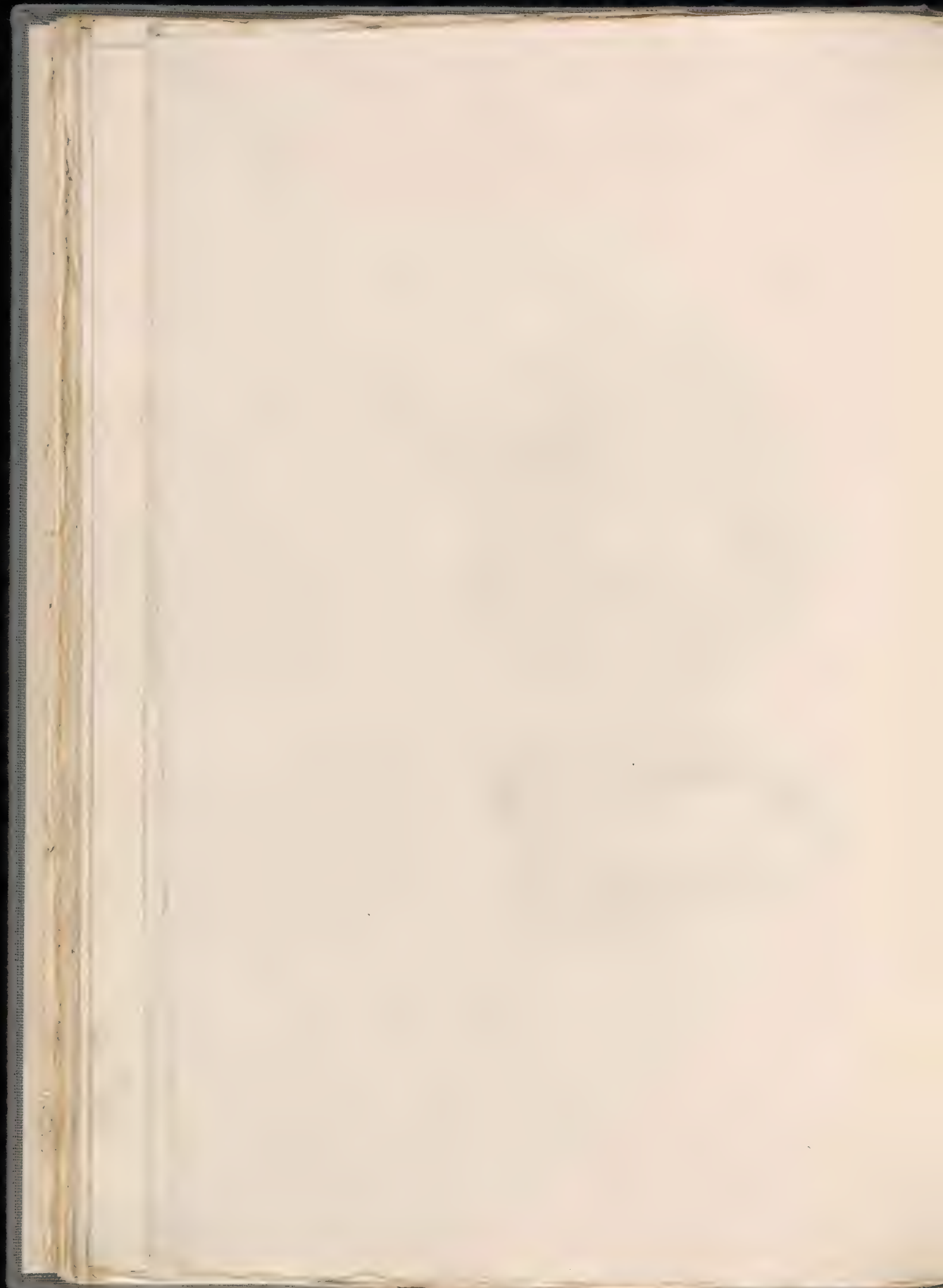
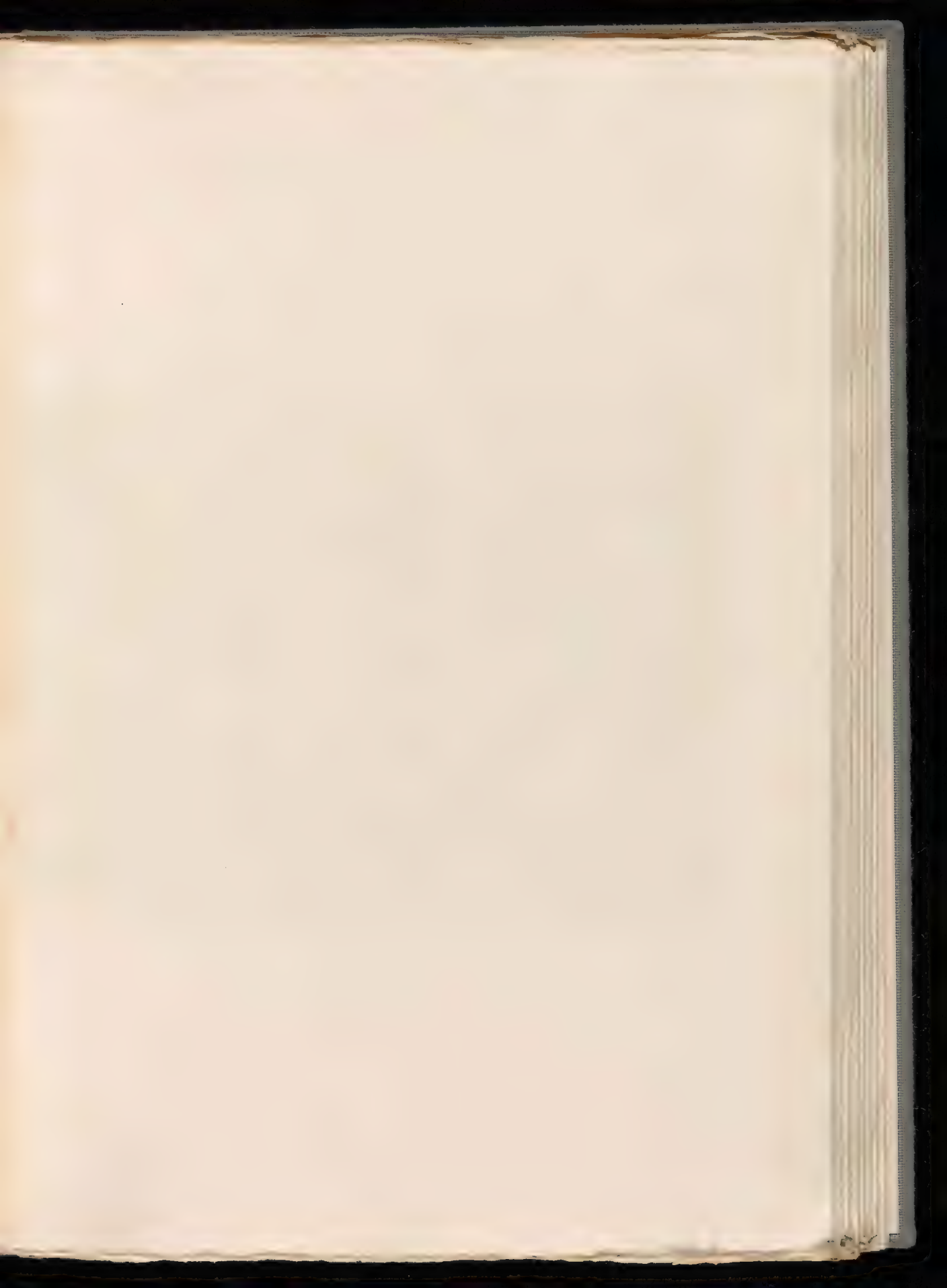






Fig. 1. Skull of *Manis* 1. 100

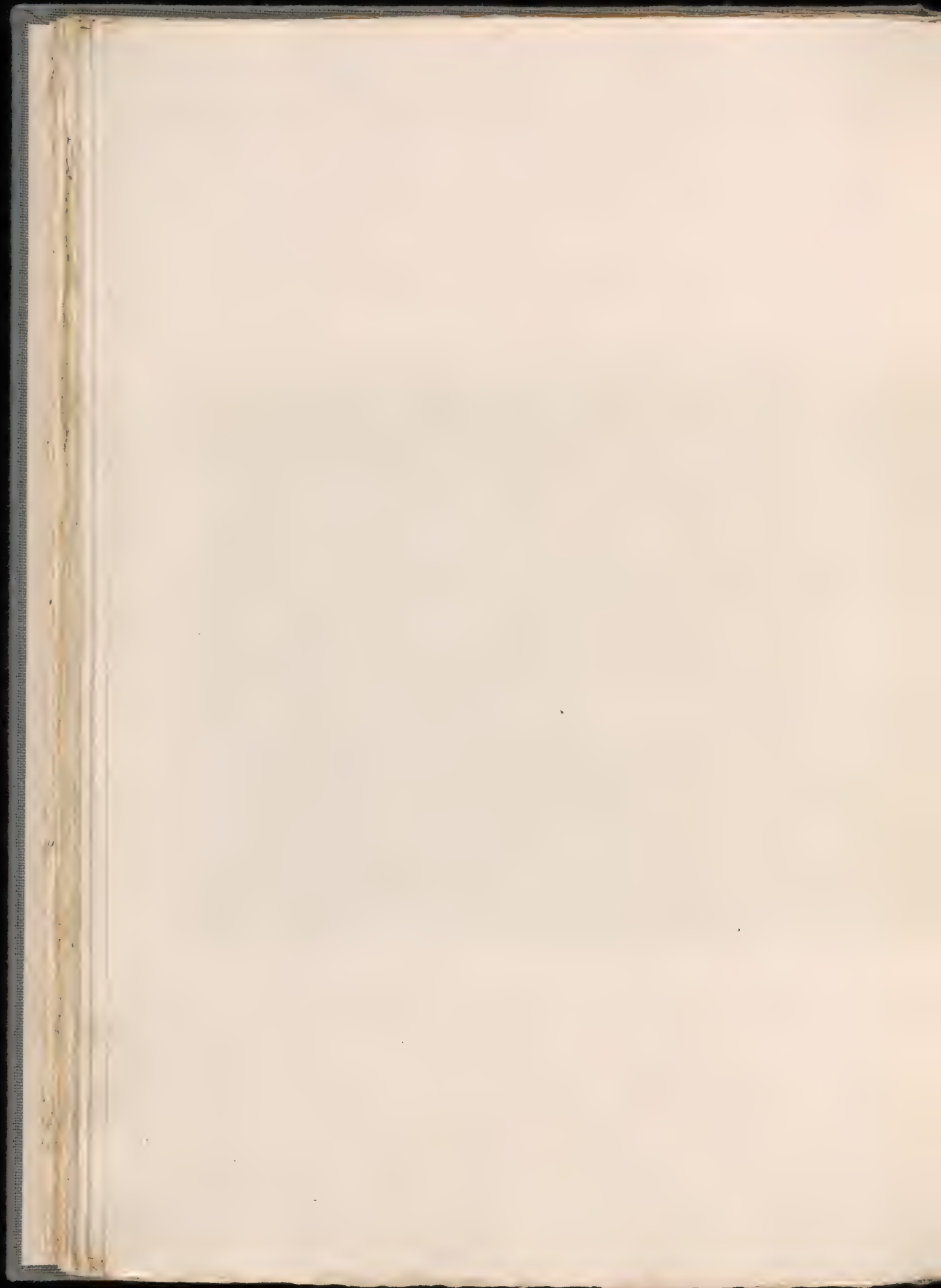




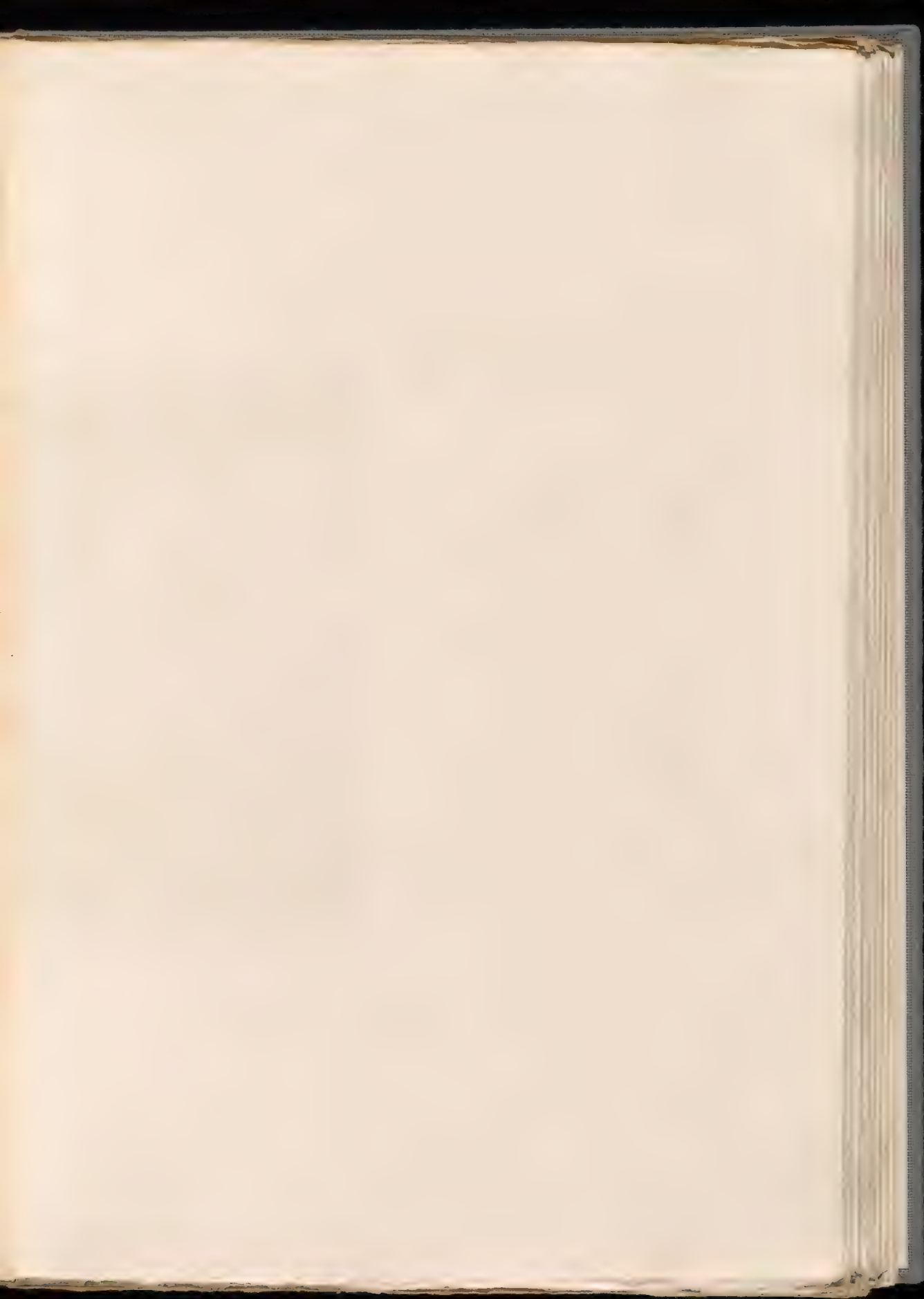






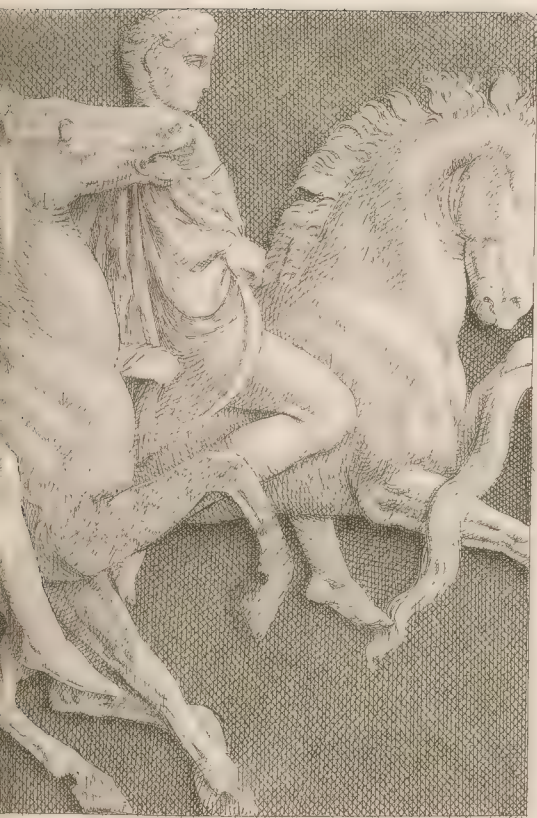




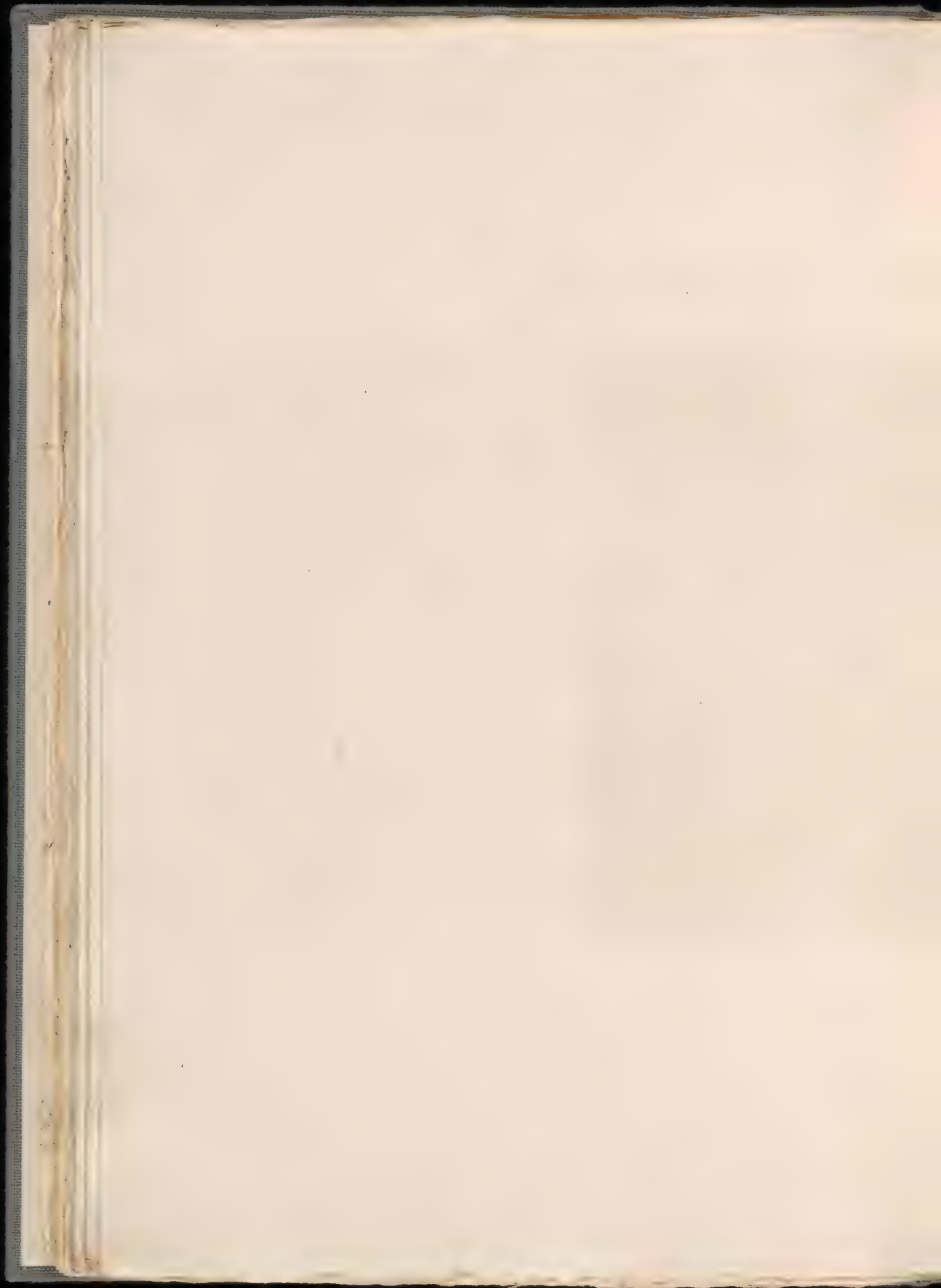




Pl. 74.



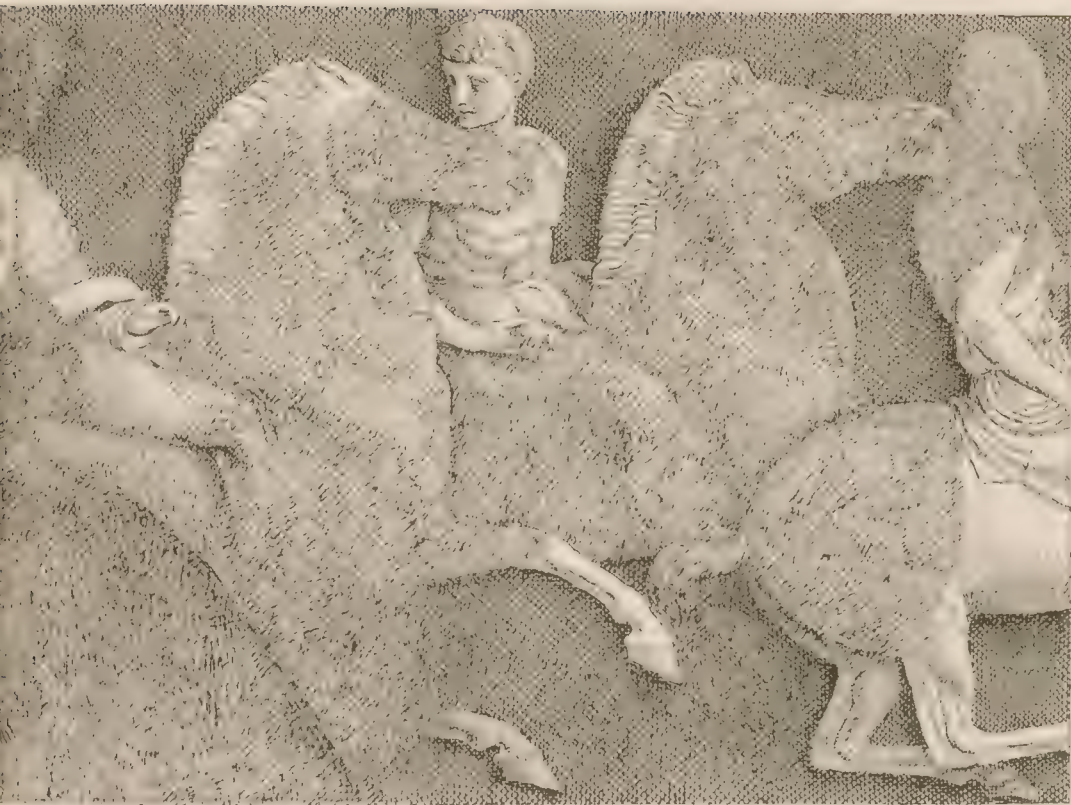


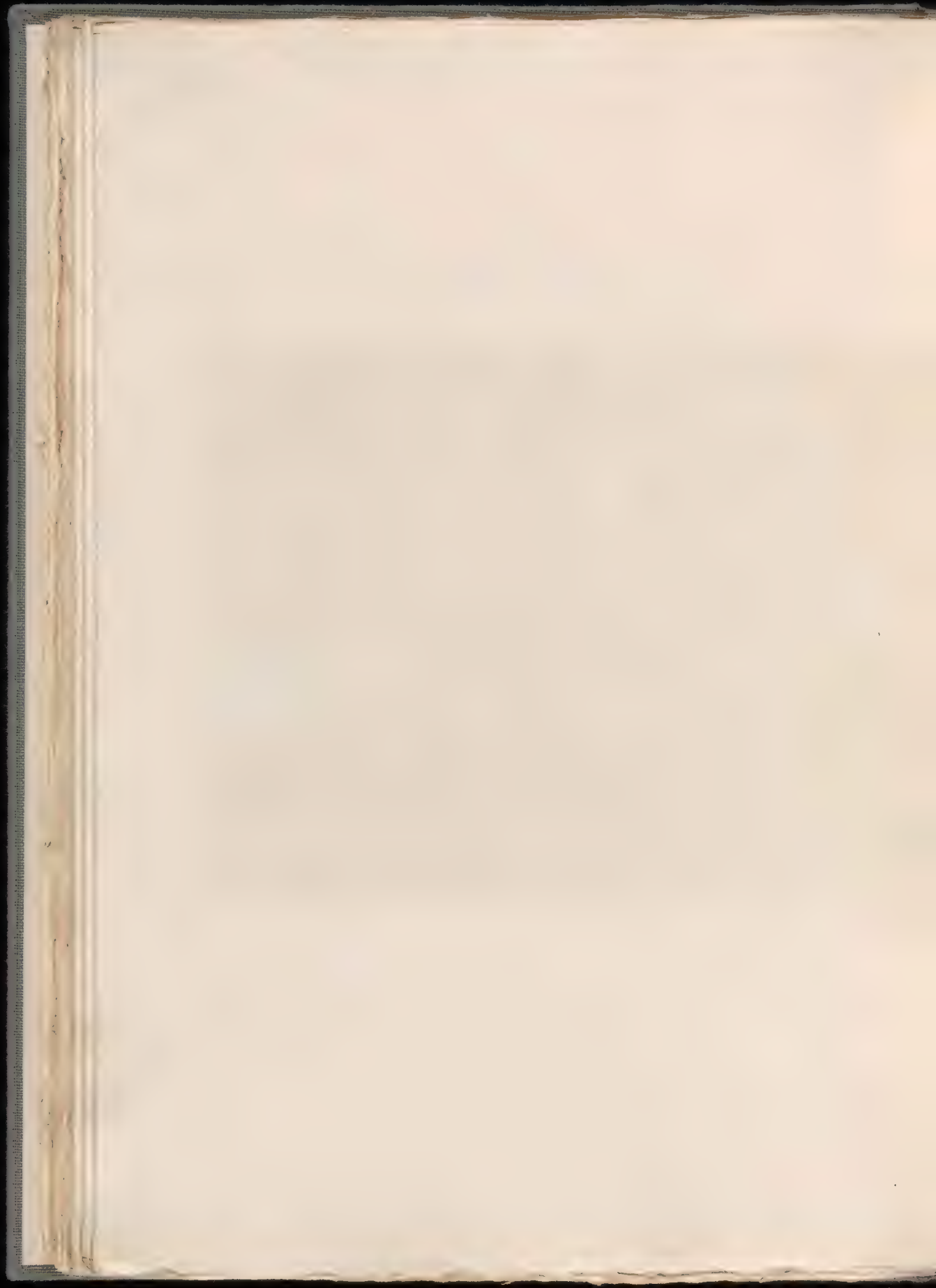


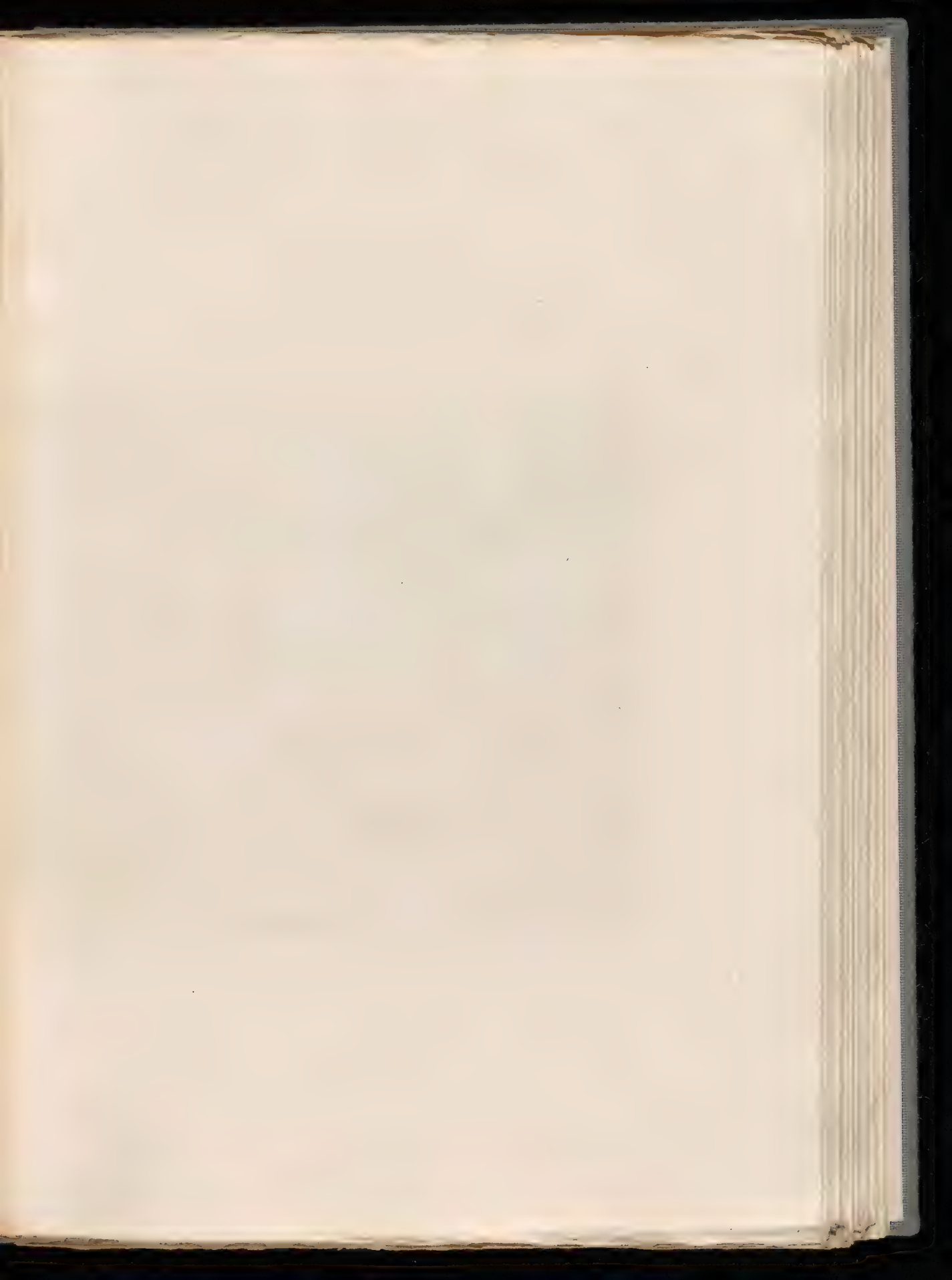












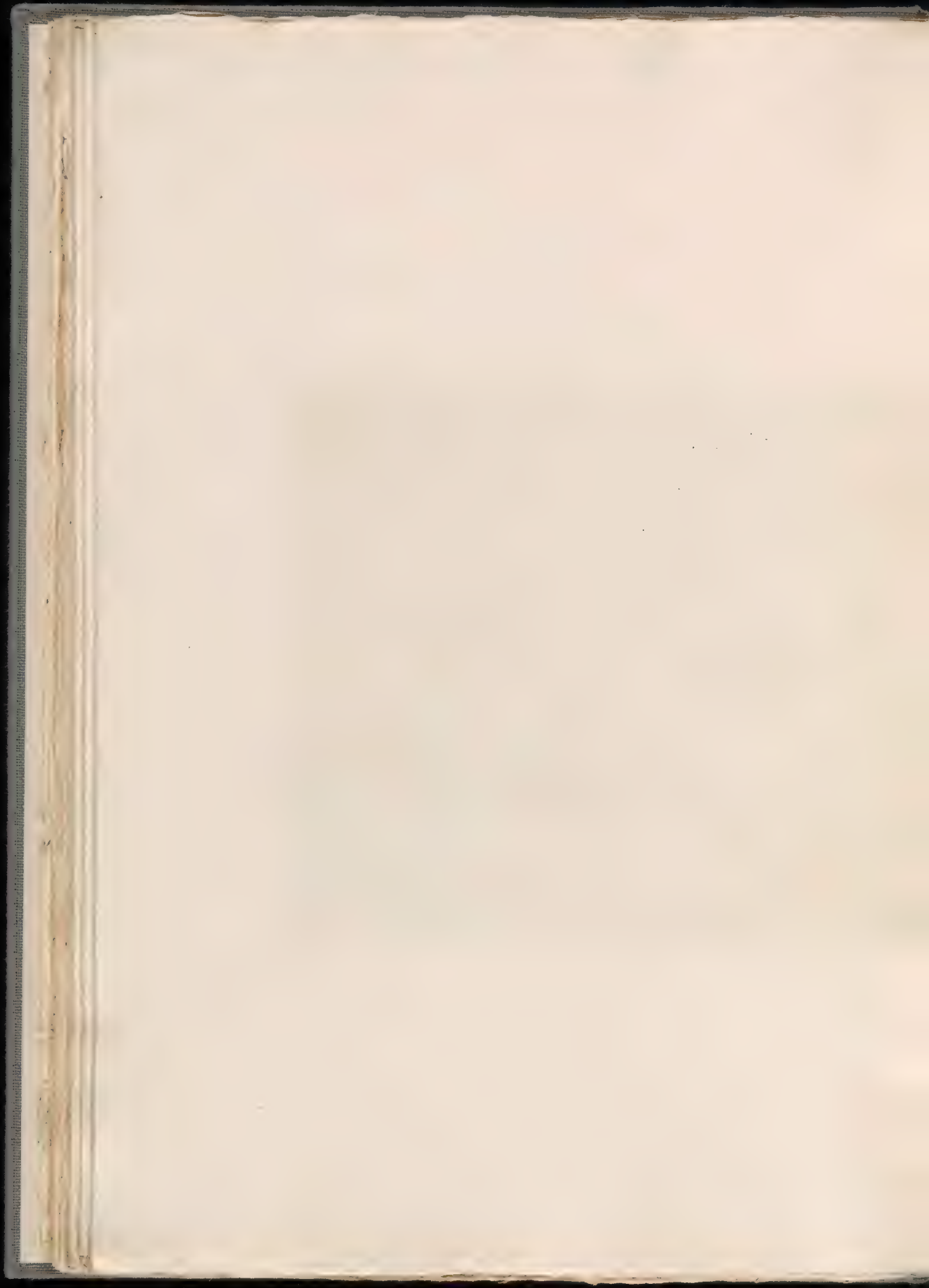




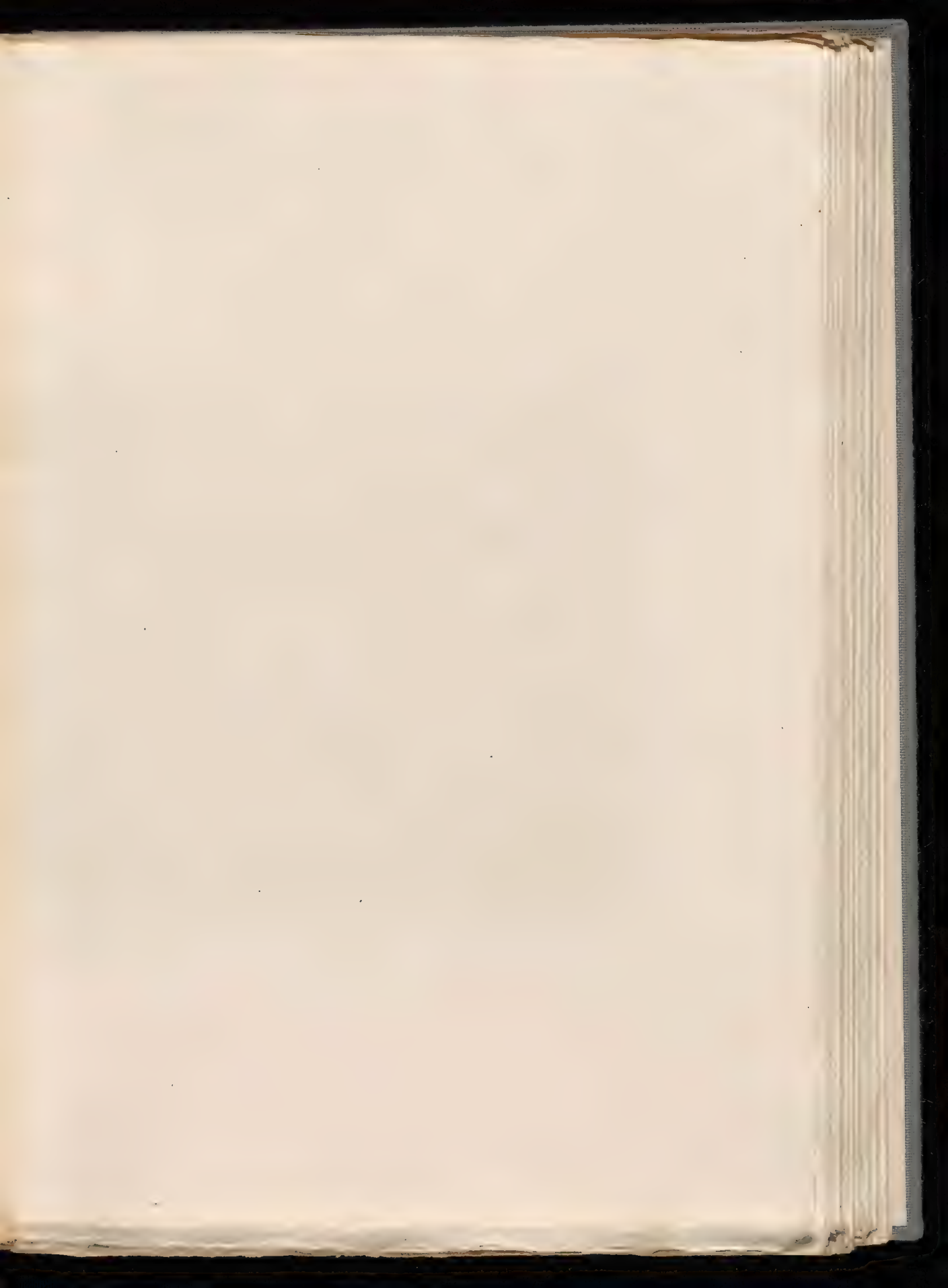
Pl 16.

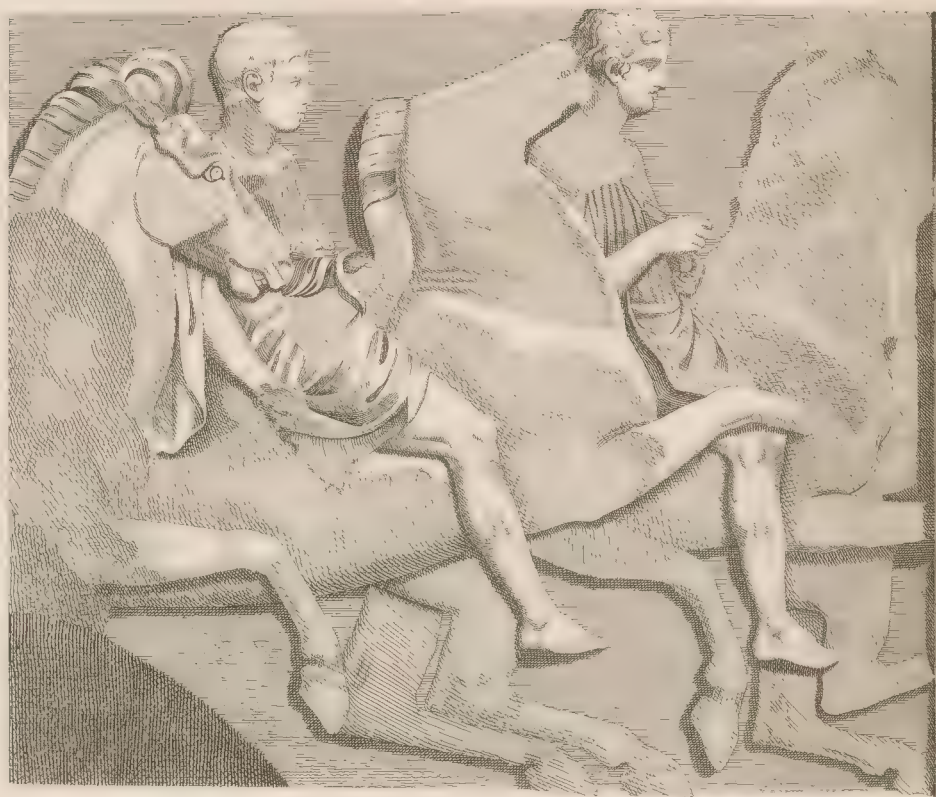


150. 1. 1. 1. 1.



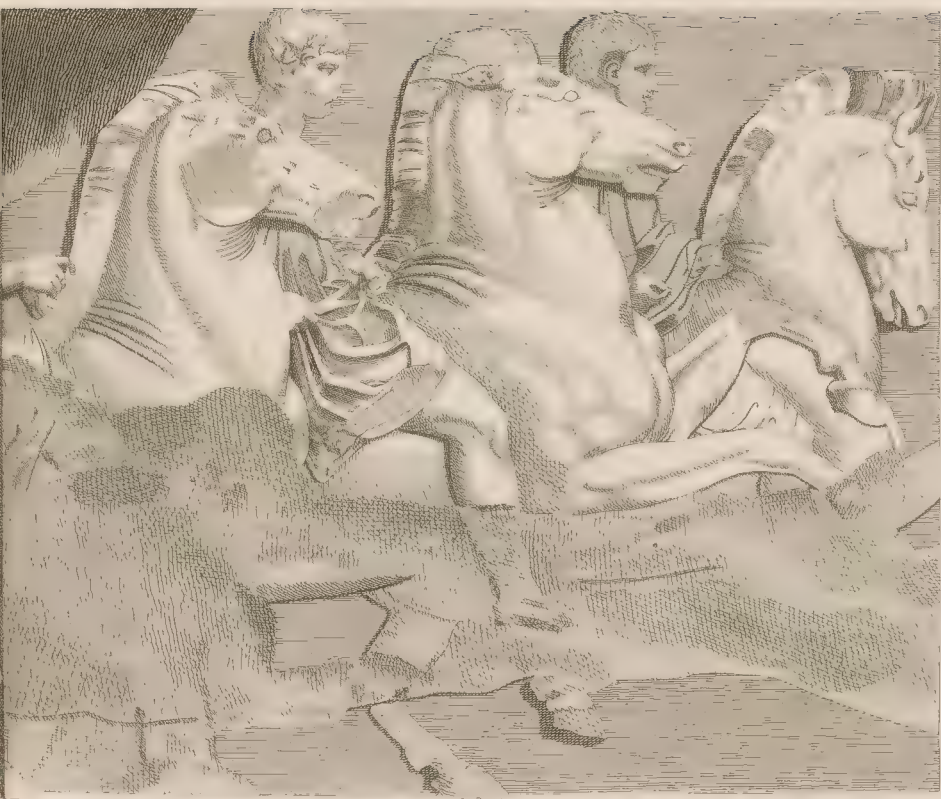






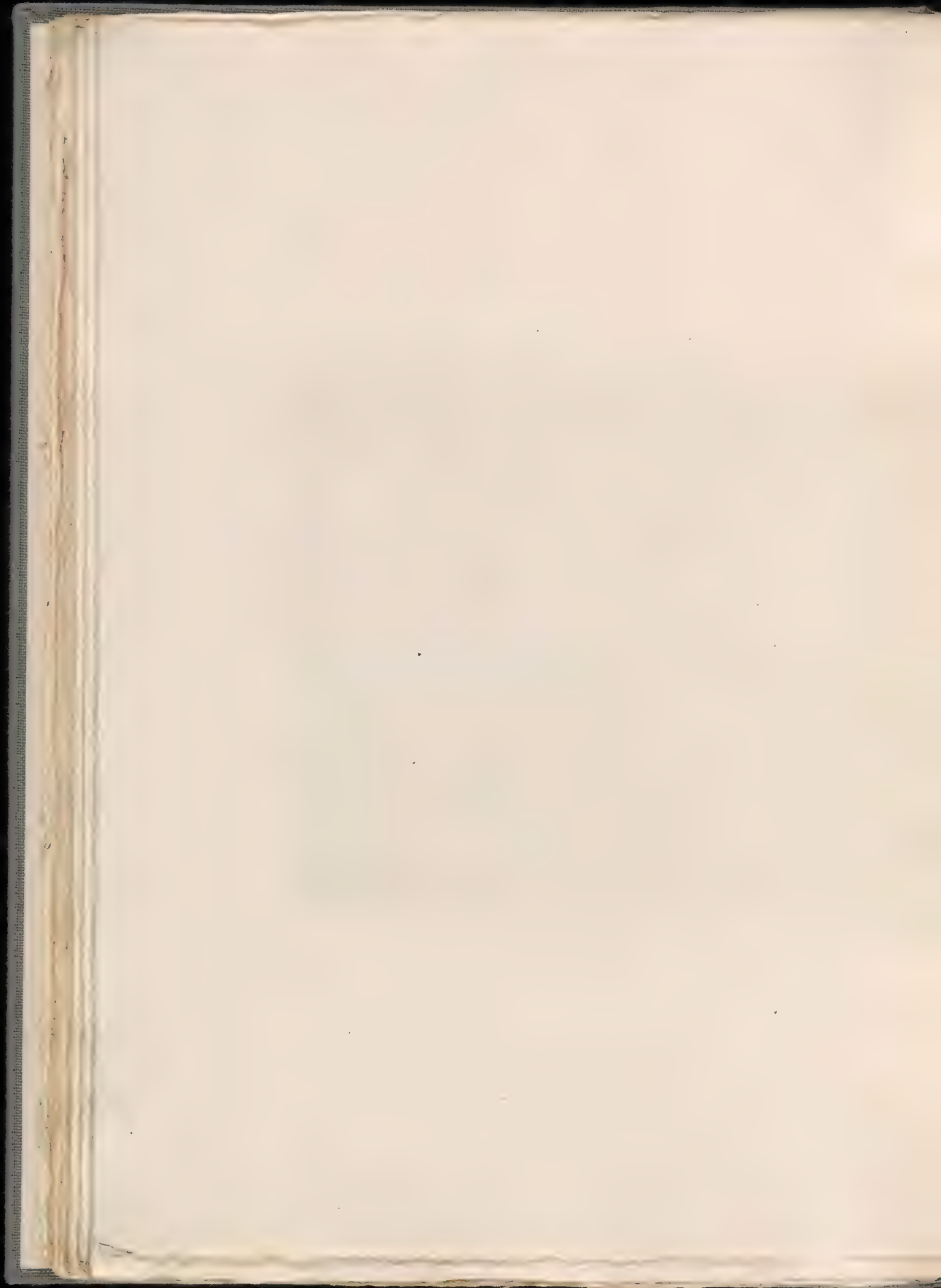
*Collected under the name of*

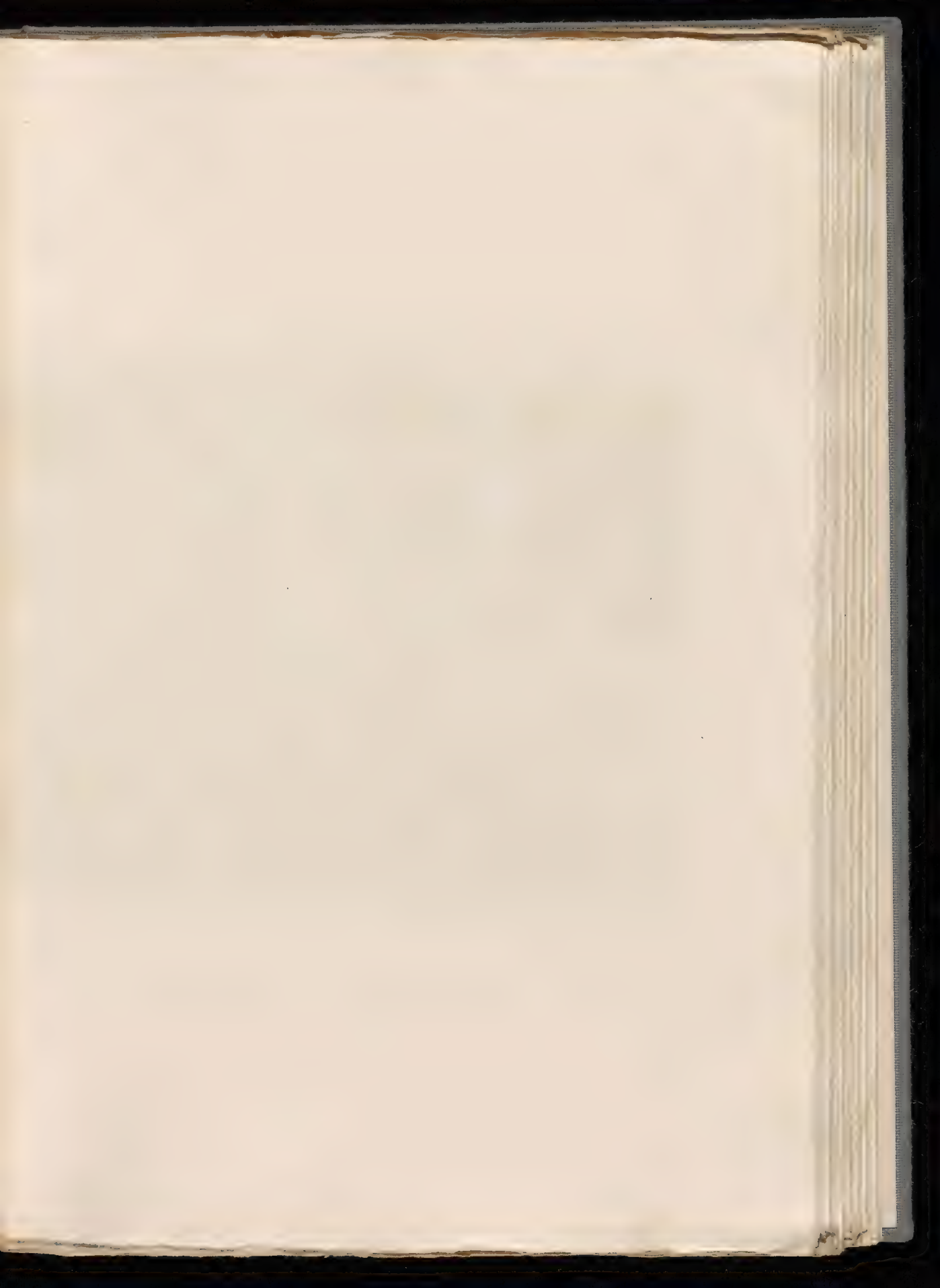
Pl. 17.

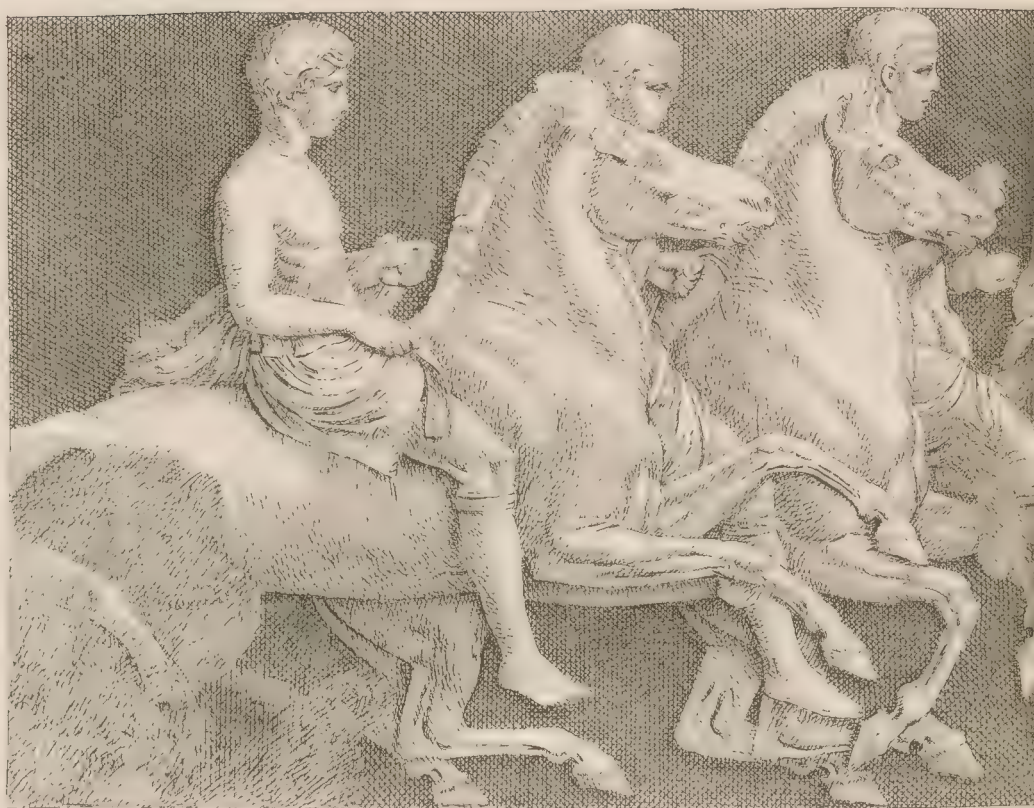


And. C. del. 1717

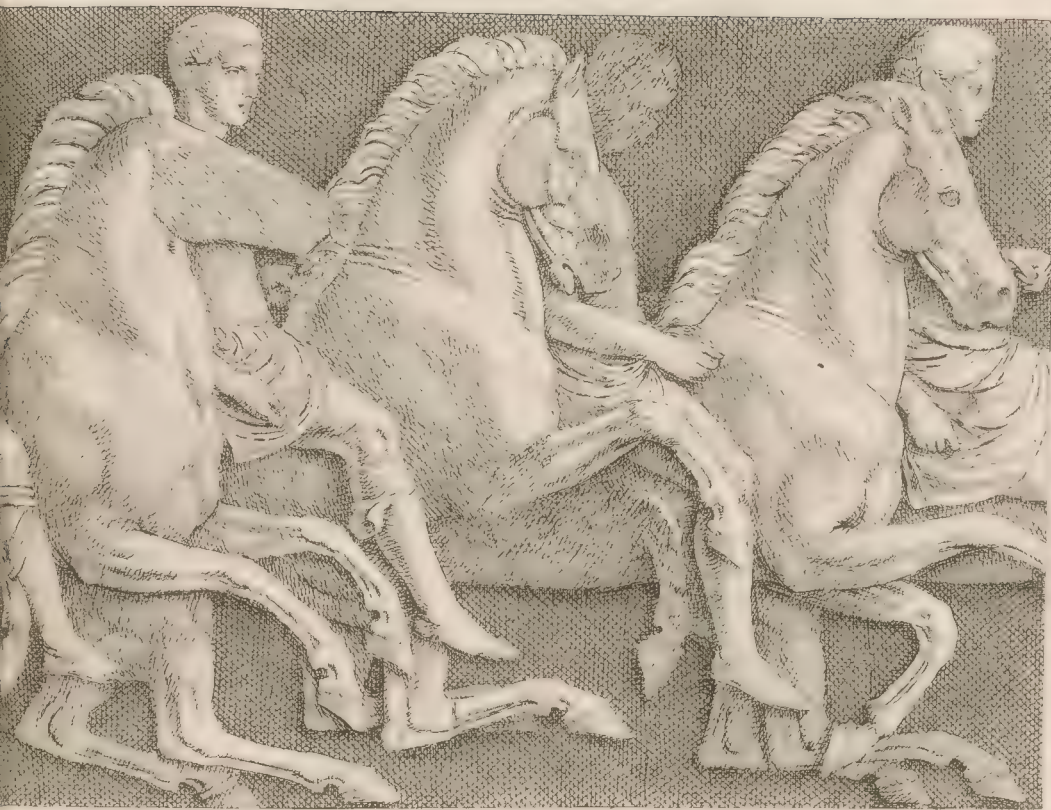


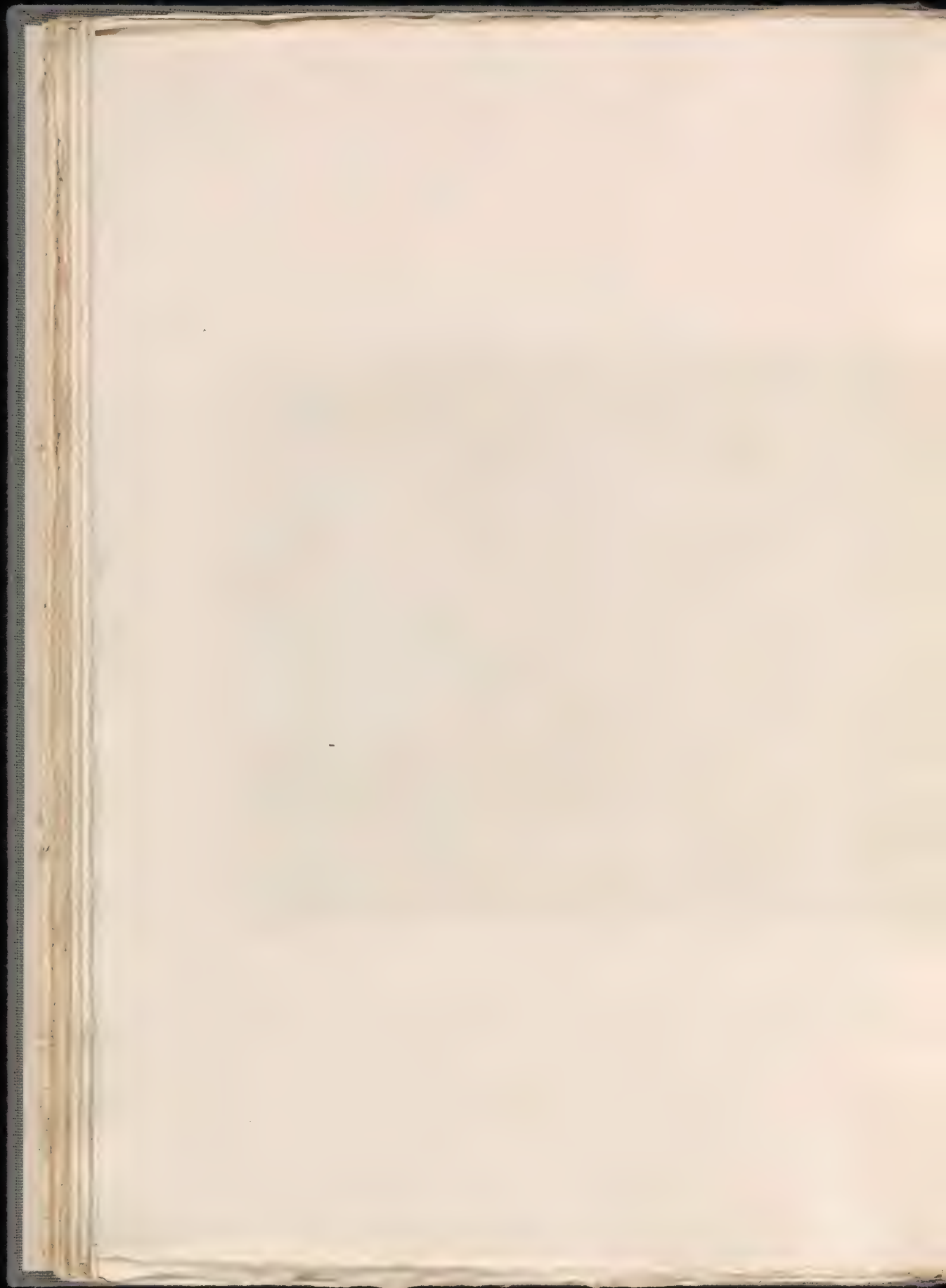


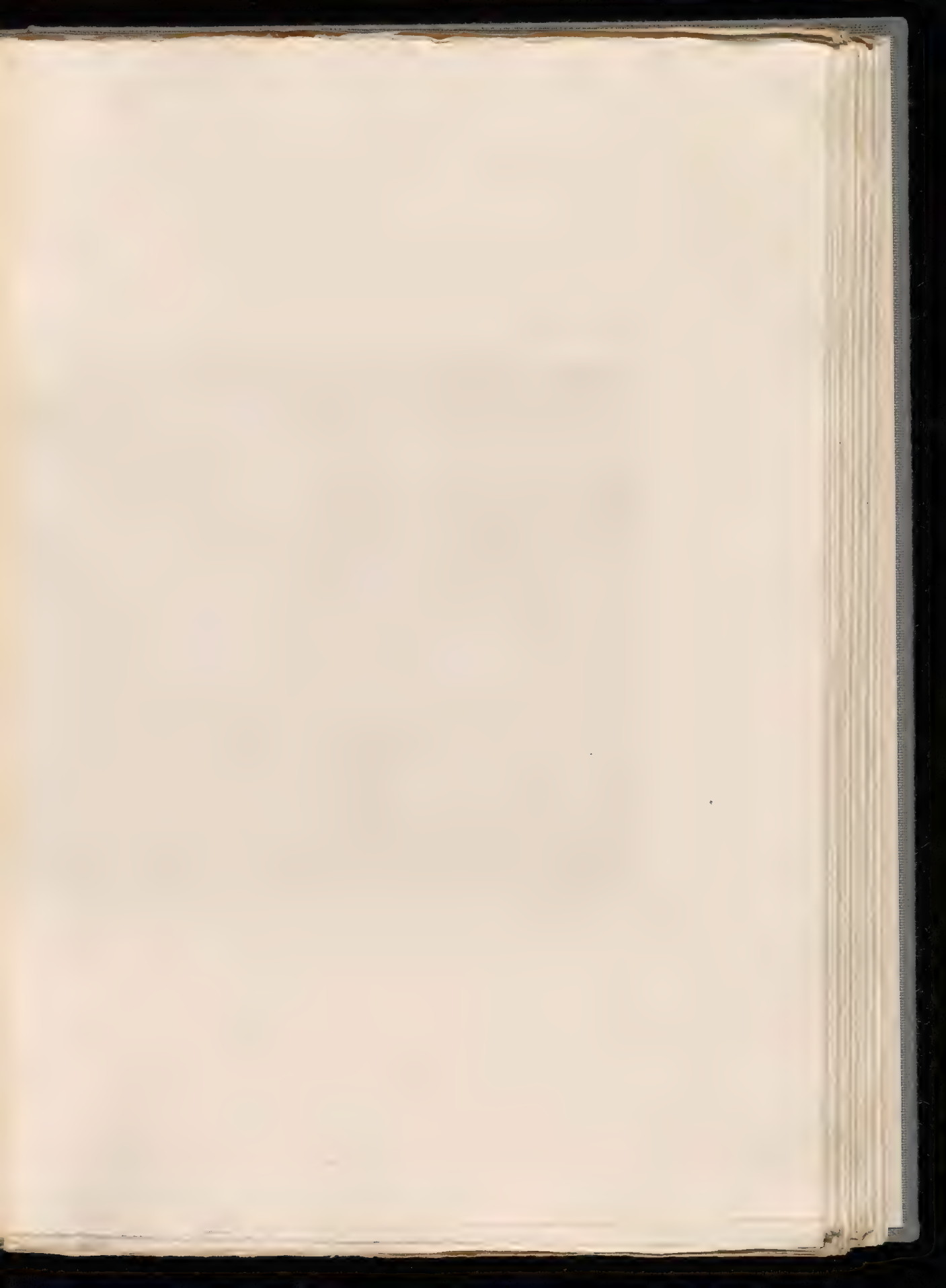










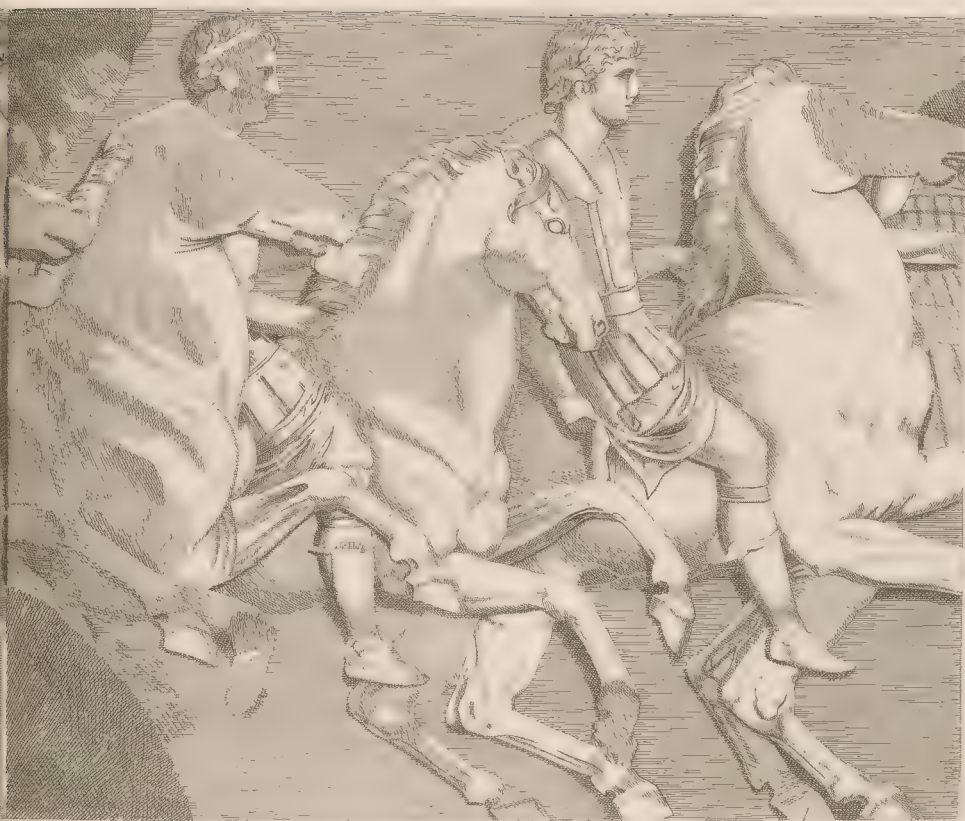




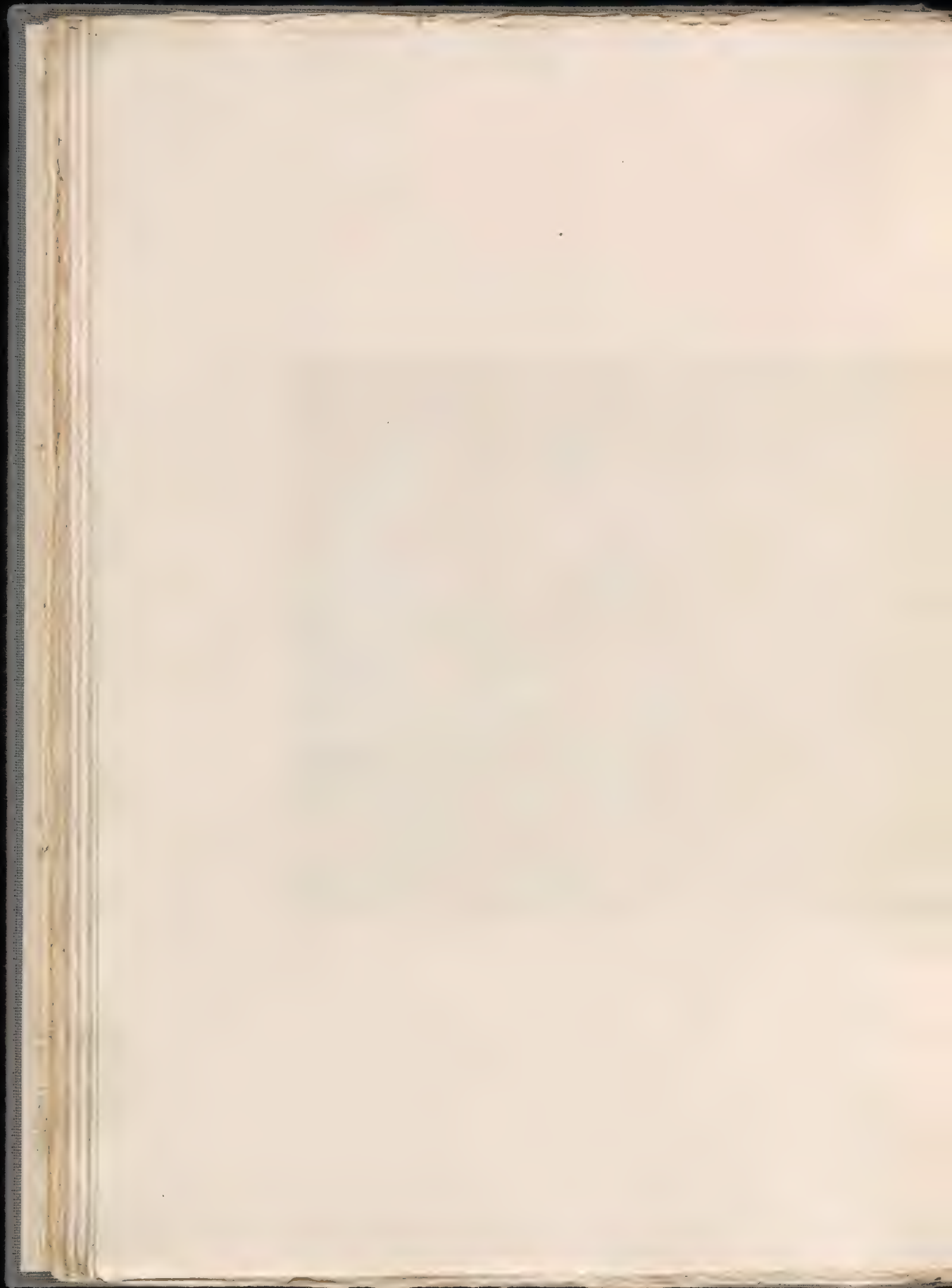


*Alte Kunst*

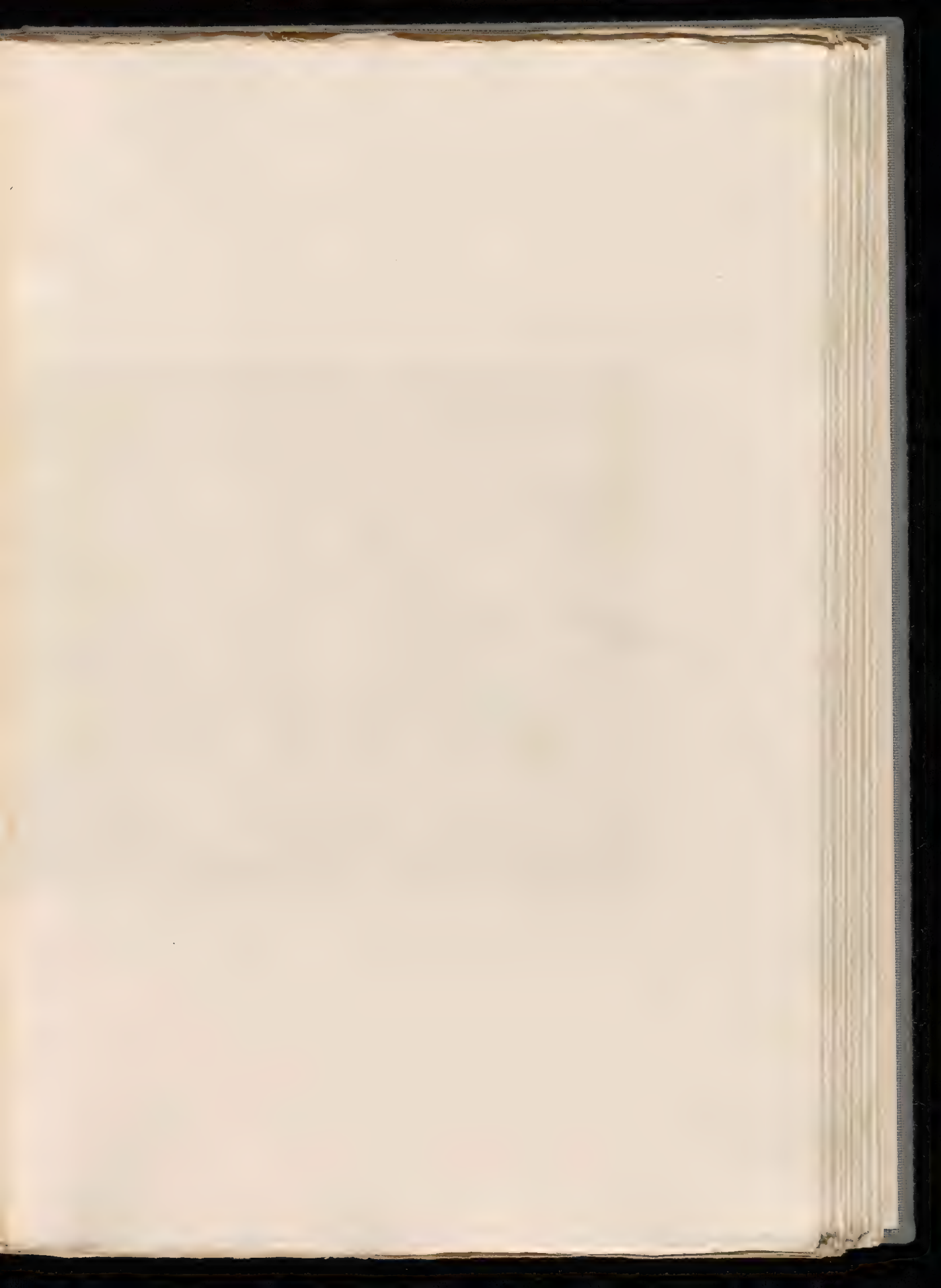
Pl. 70.



of London 1795







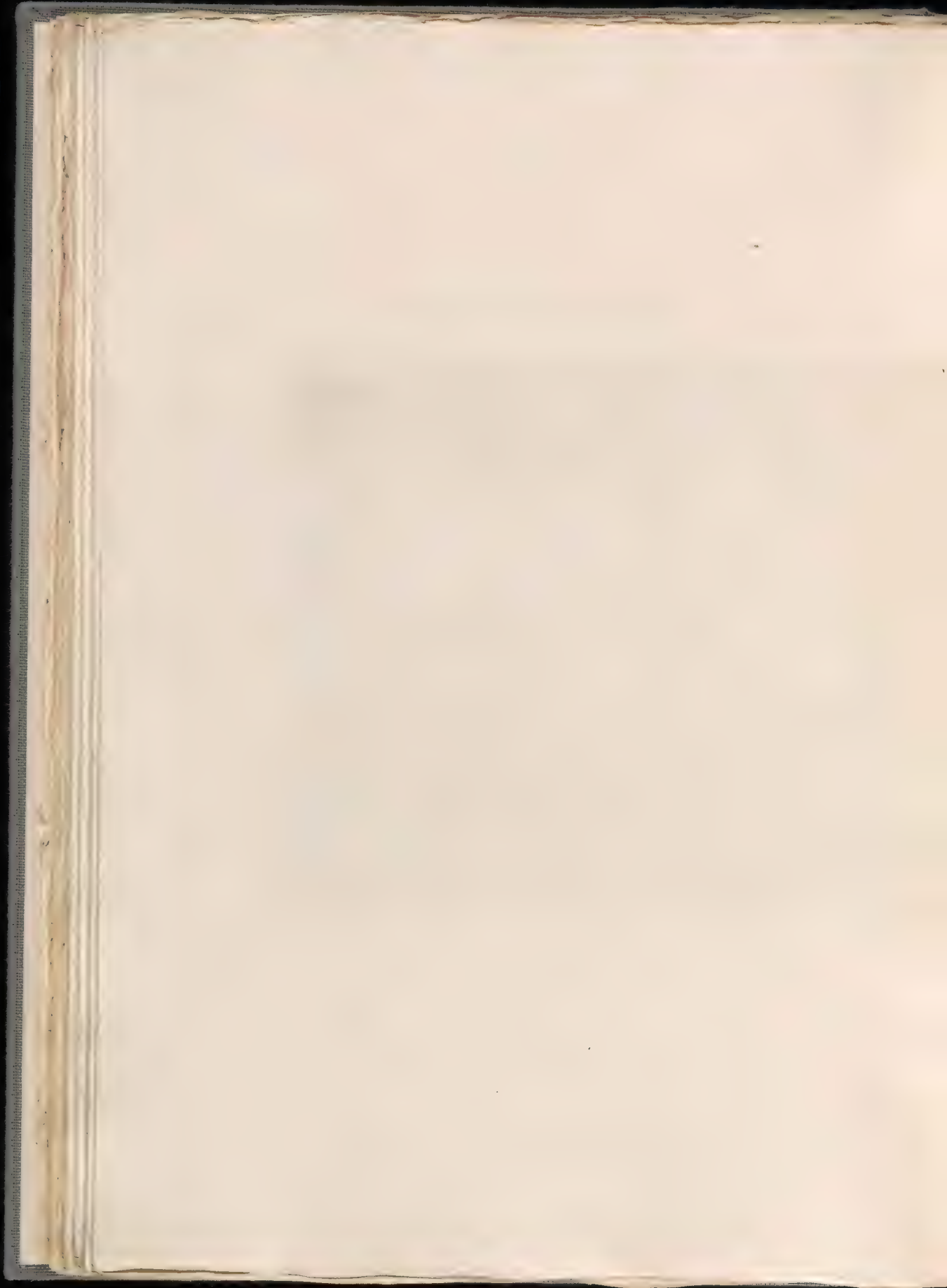


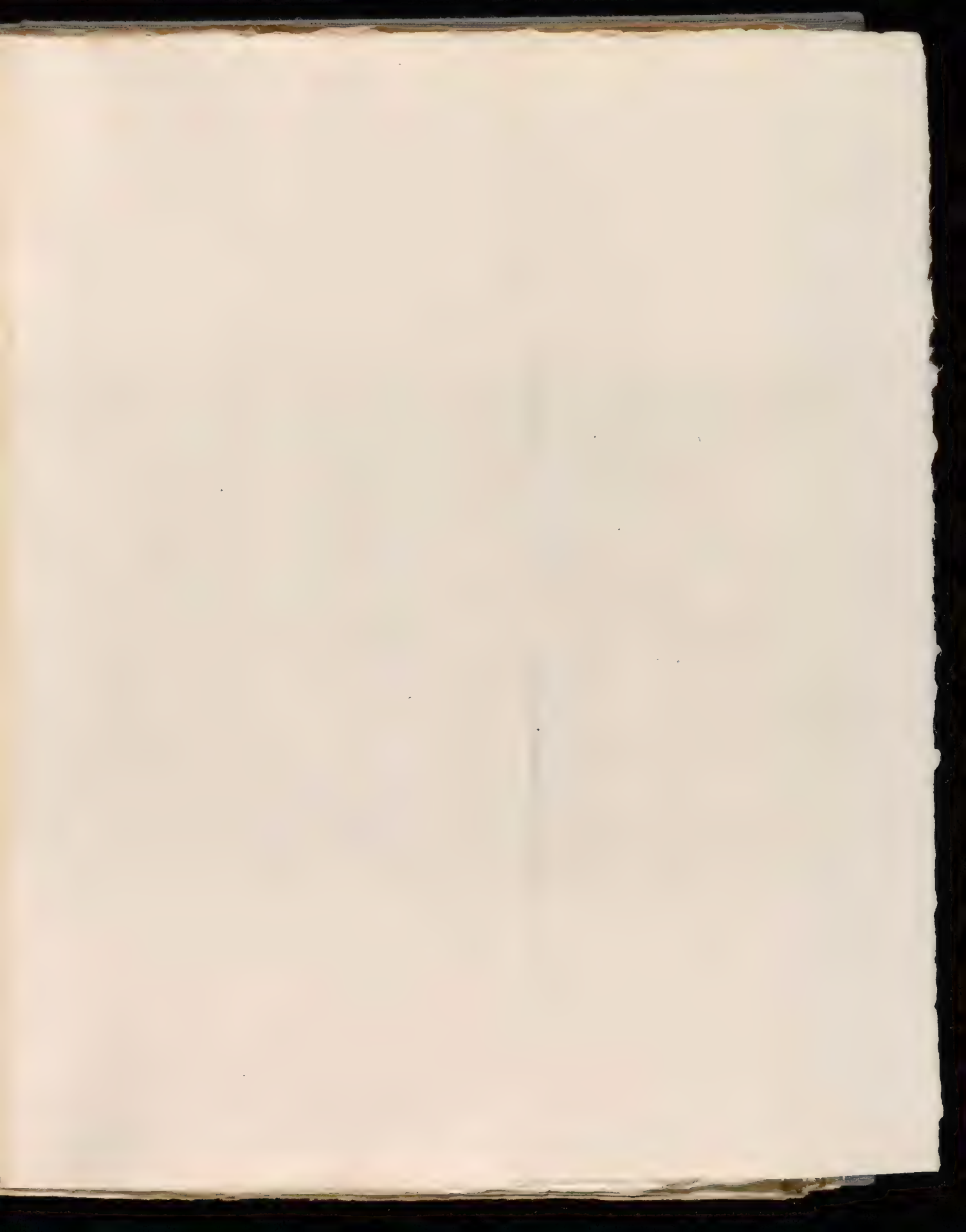
*Alfred, 1840, the*

Pl. 20.





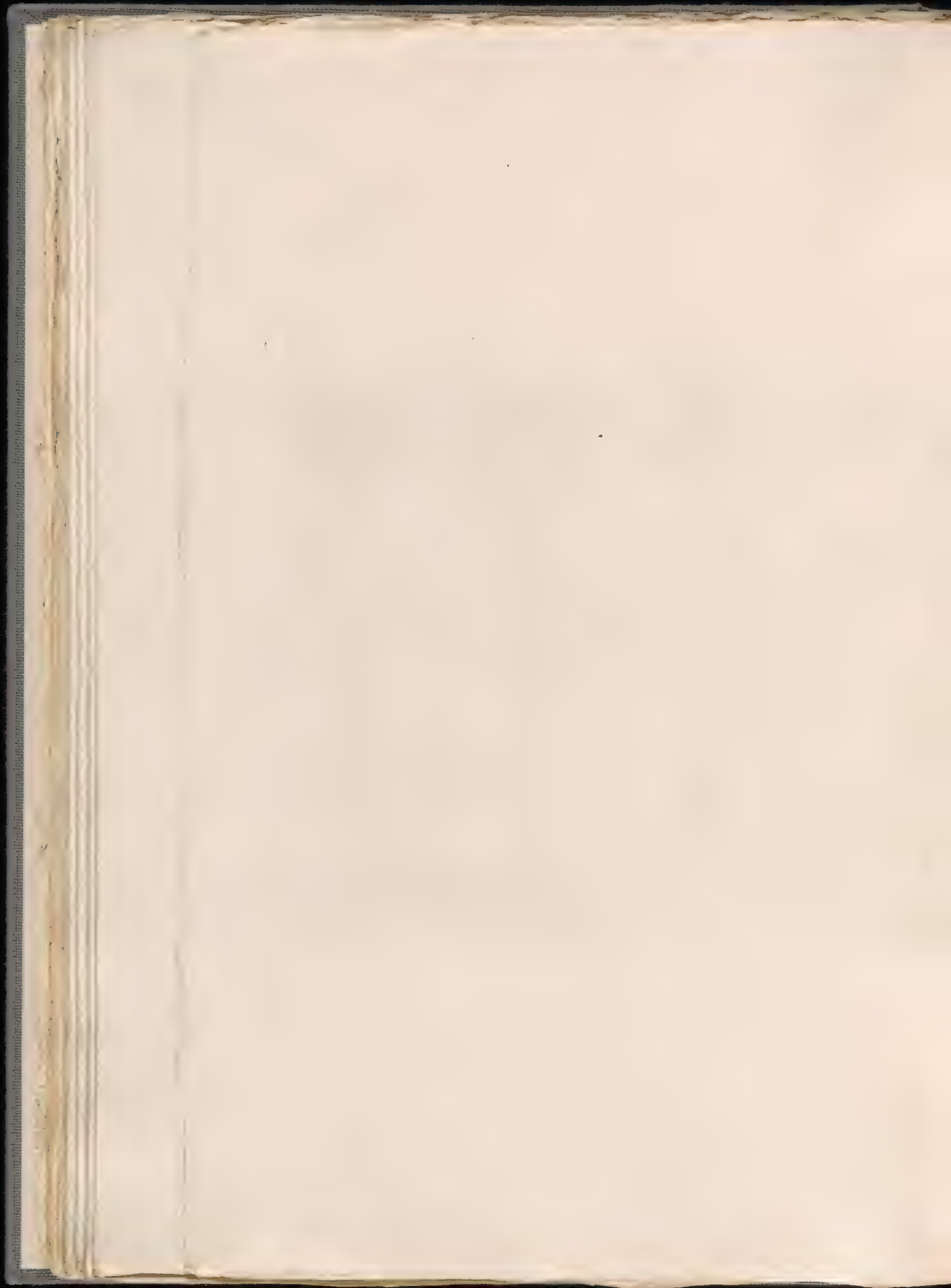


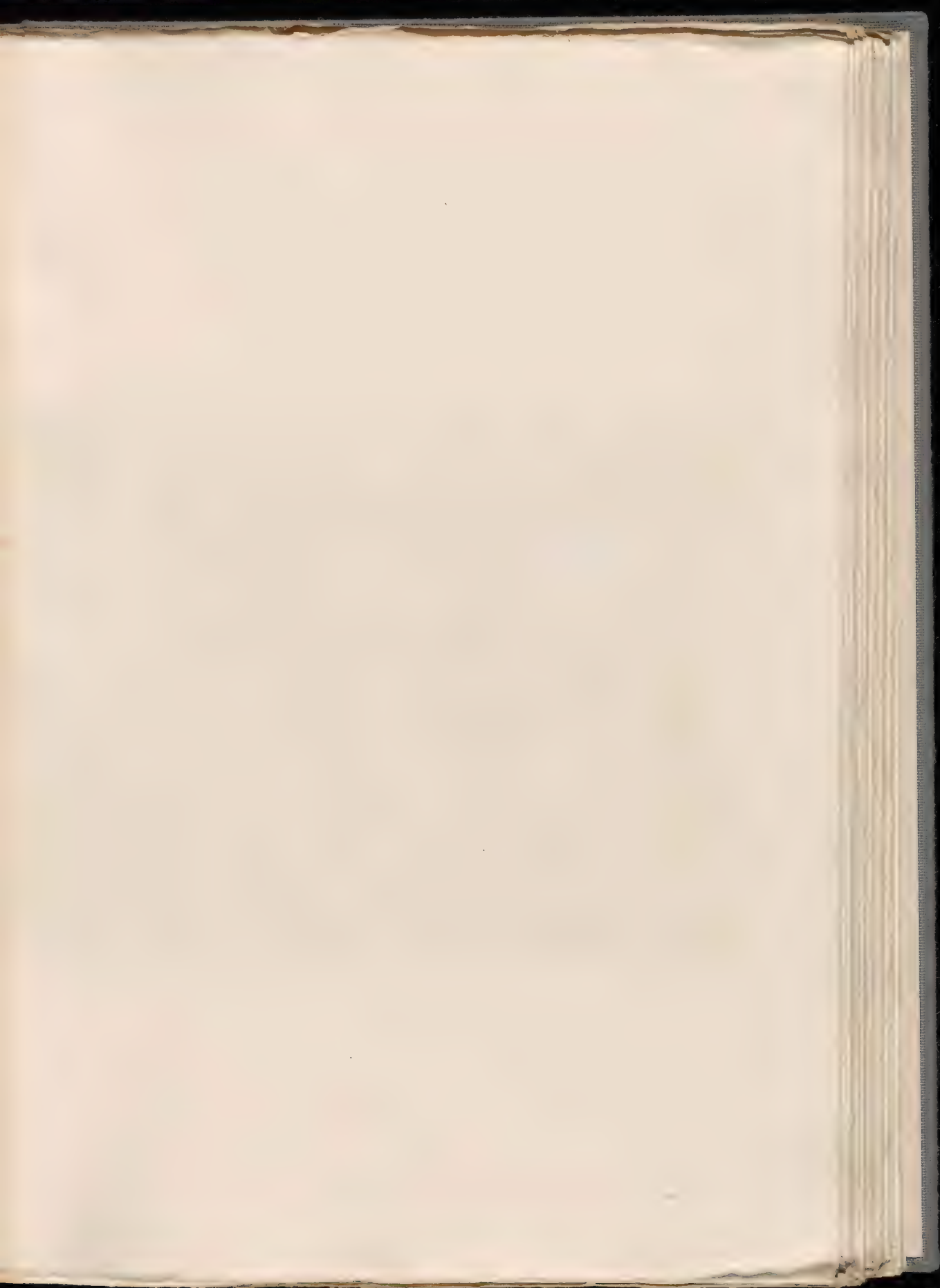




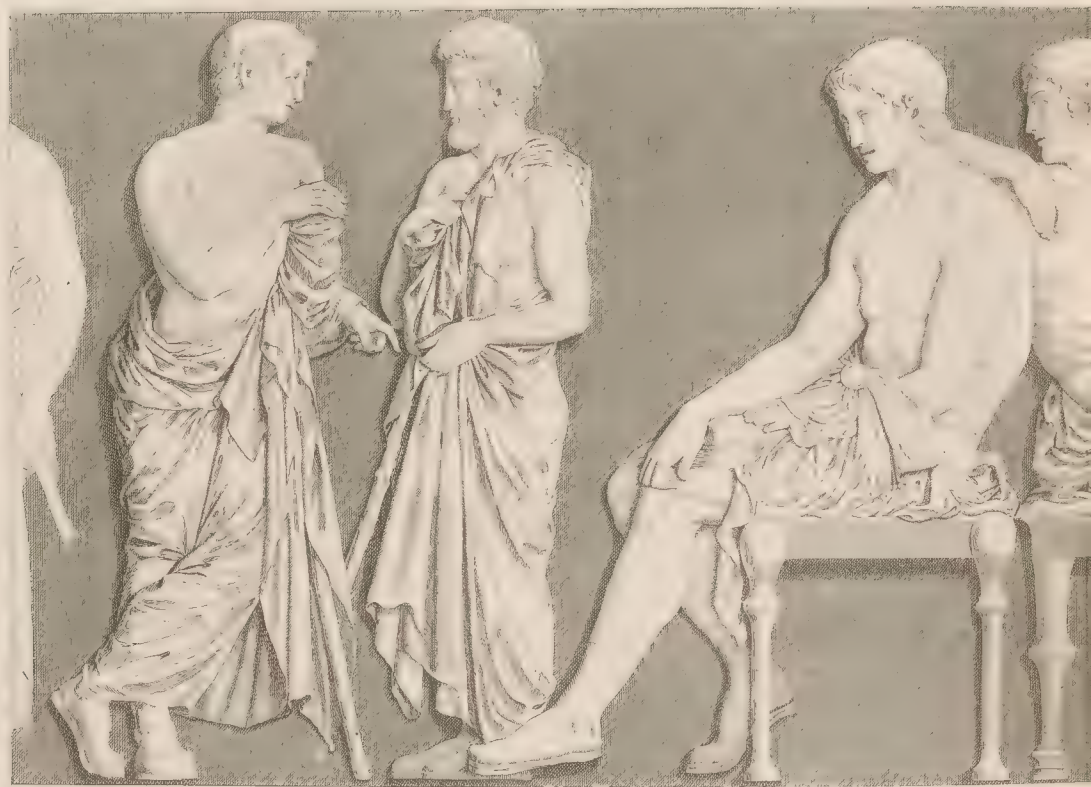








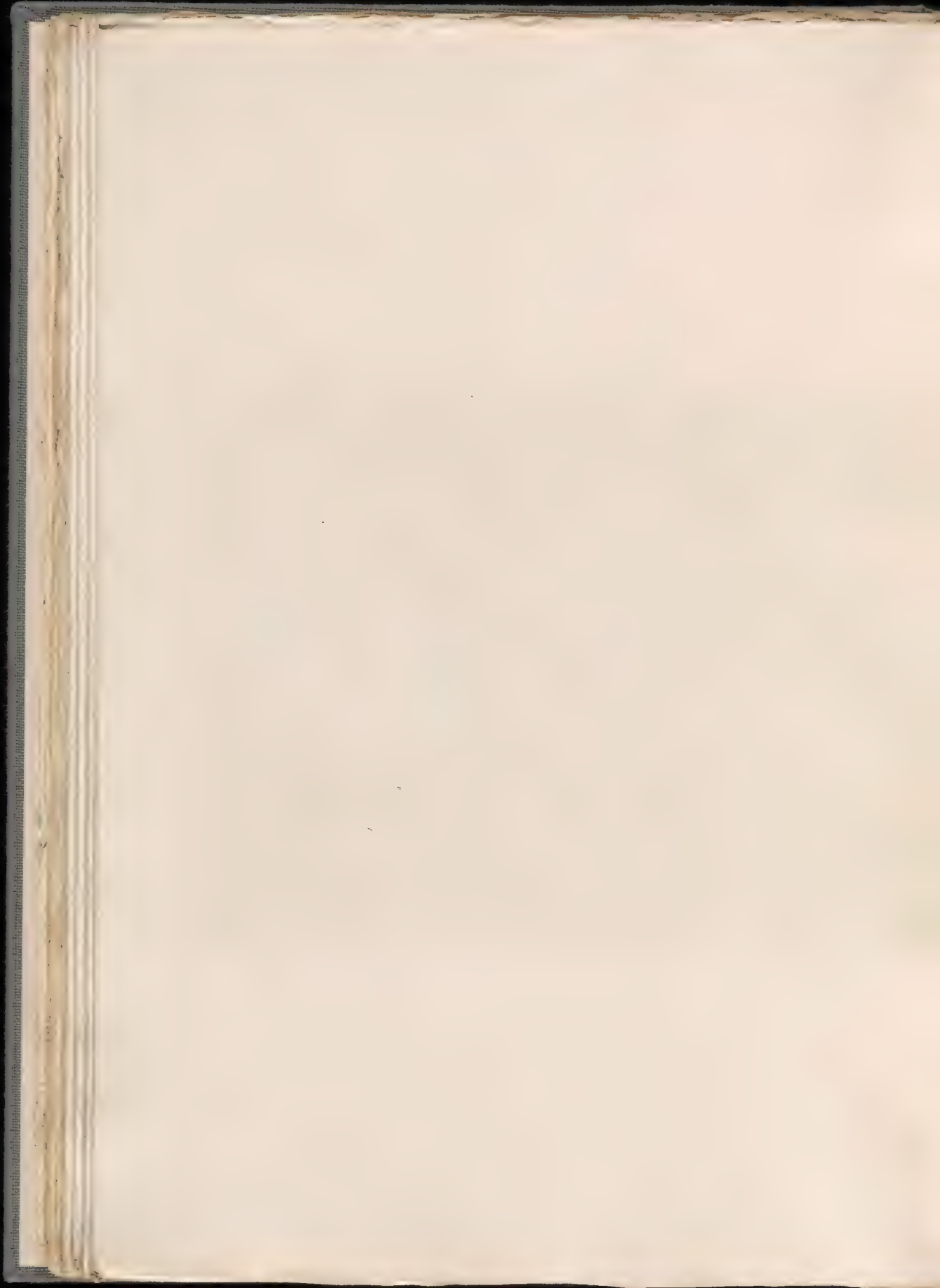




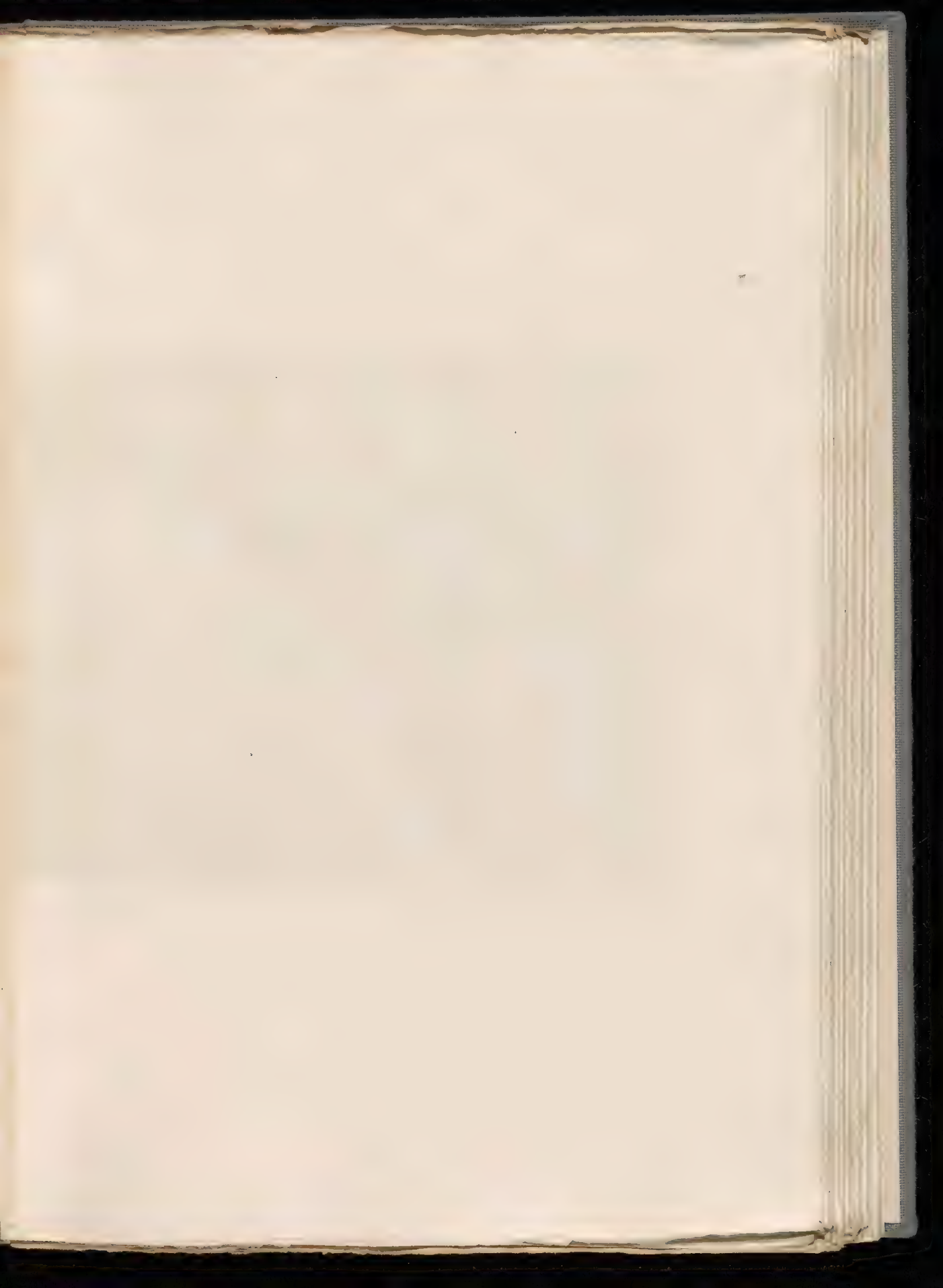
*Engraved by J. G. Smith, after the original.*



Pl. 22. Act of Parliament









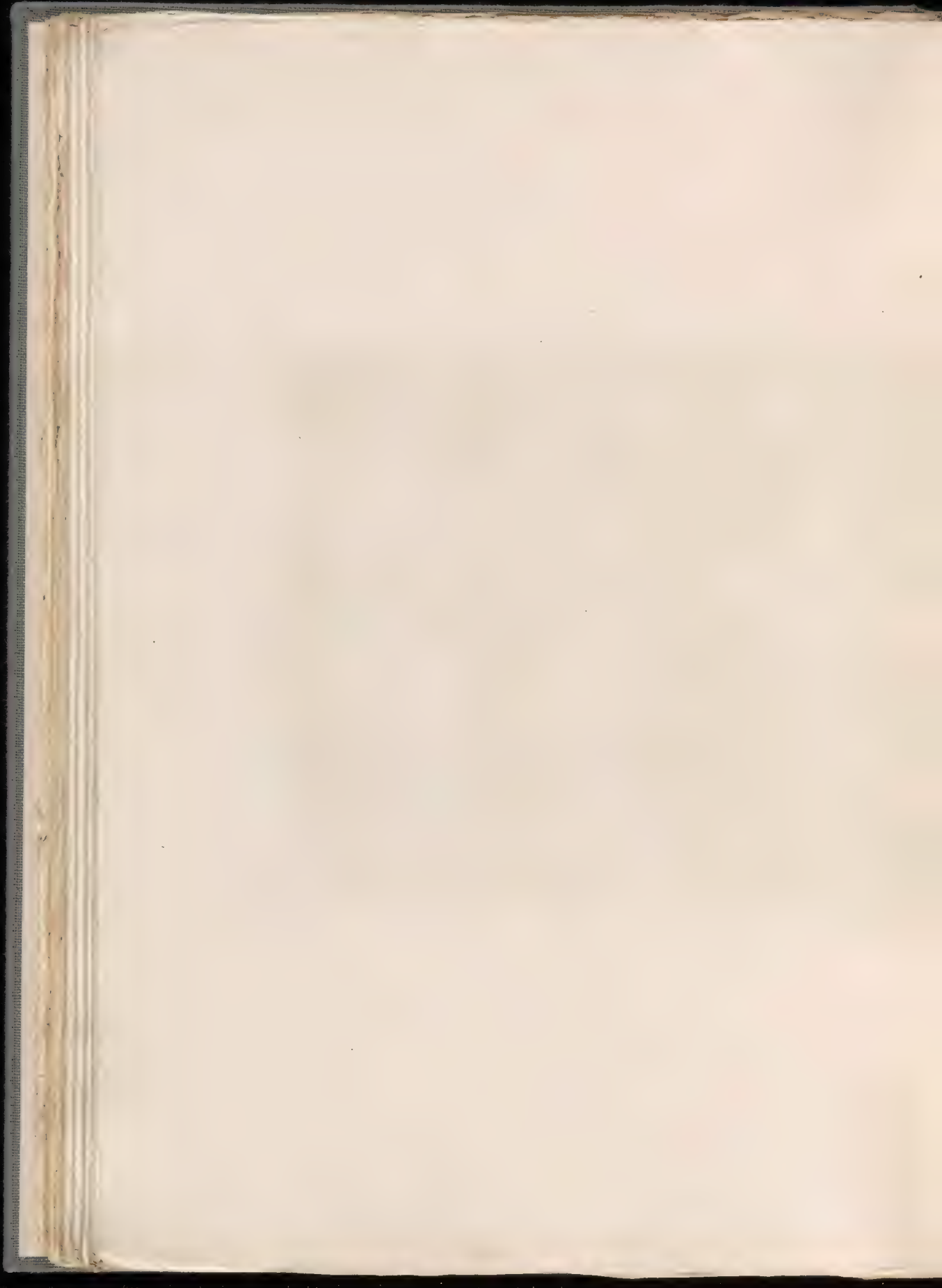
*Edith, the three*

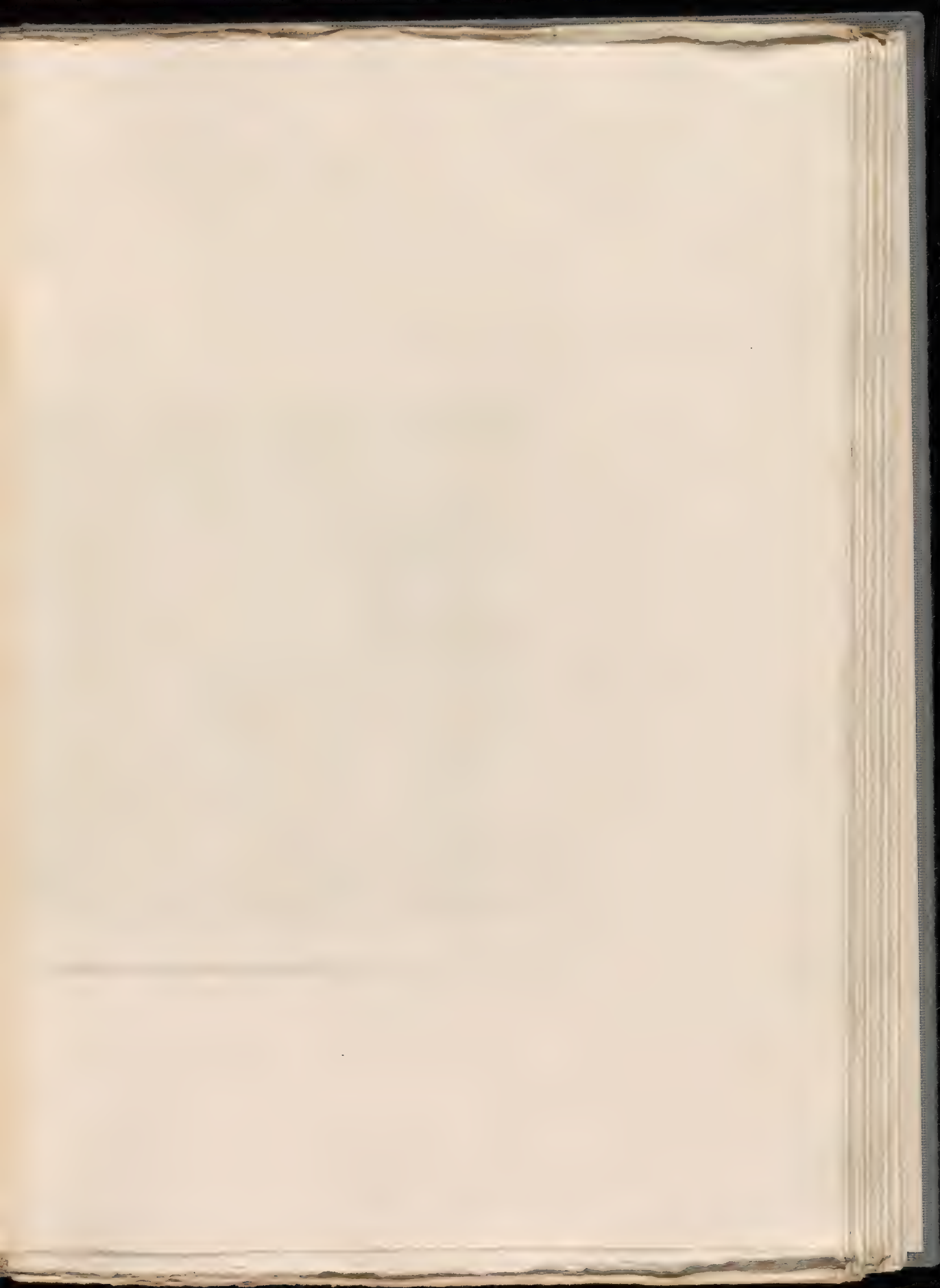
P. 23.

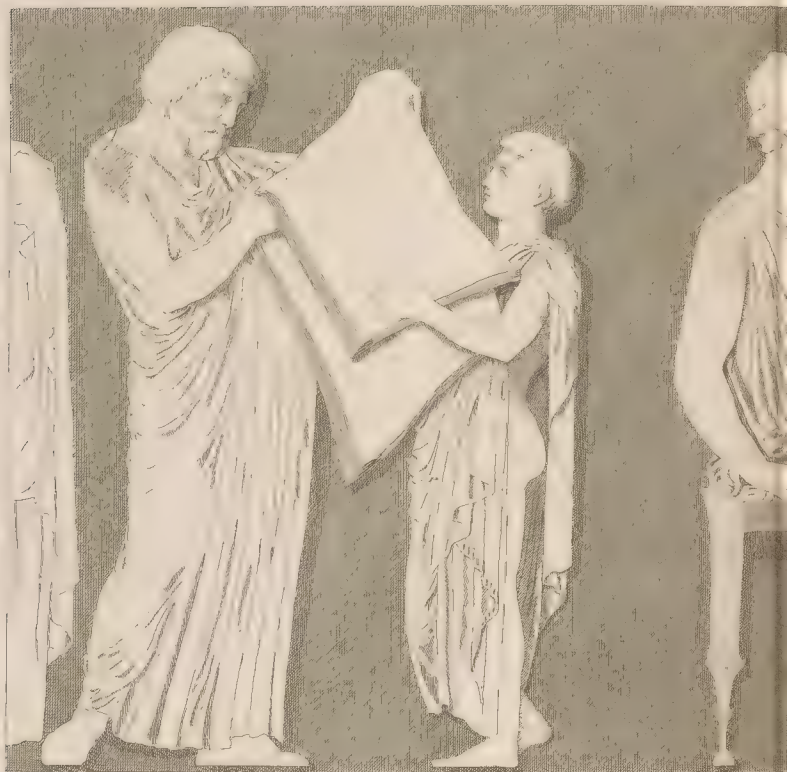


1797





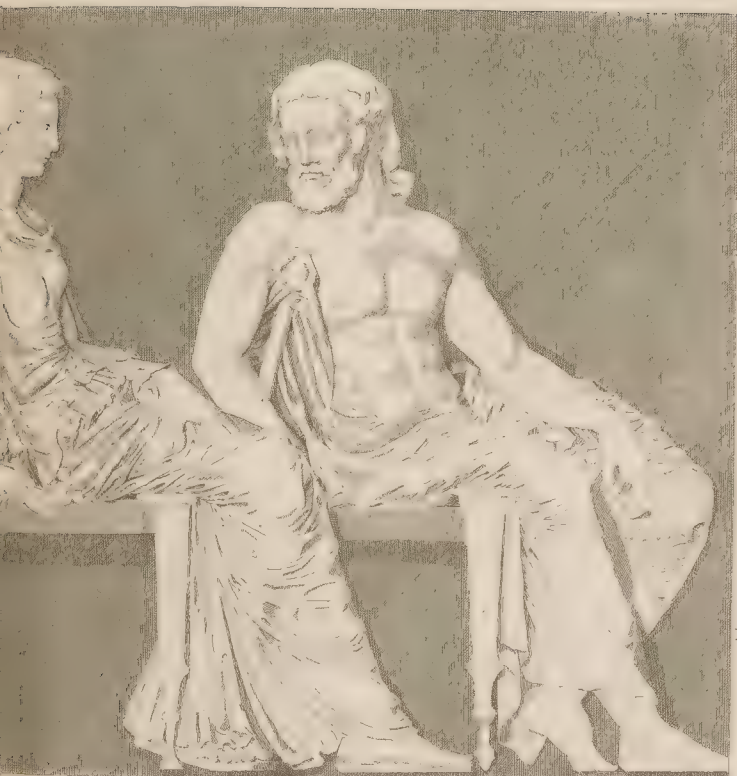




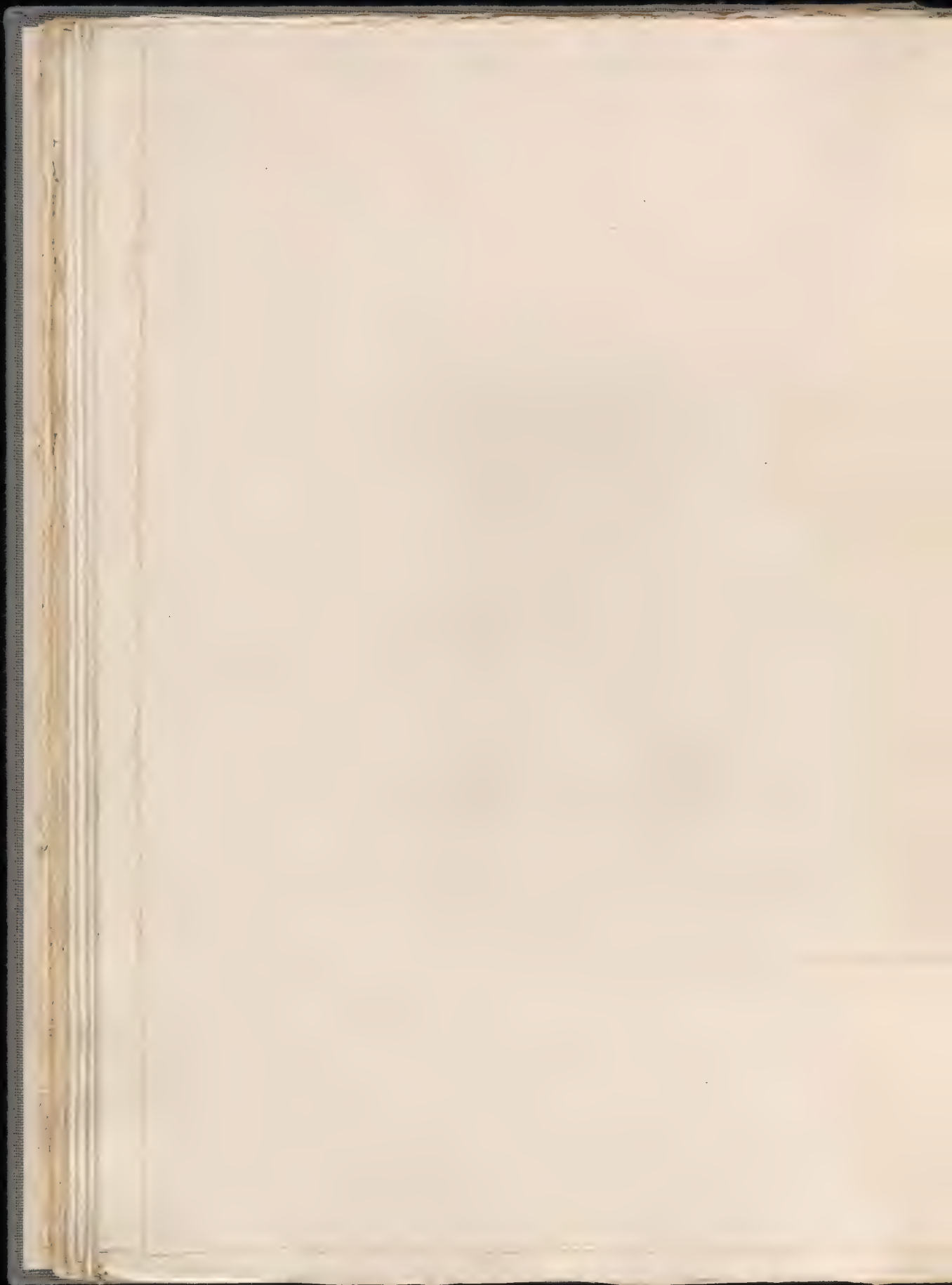
*Engraved from the original*

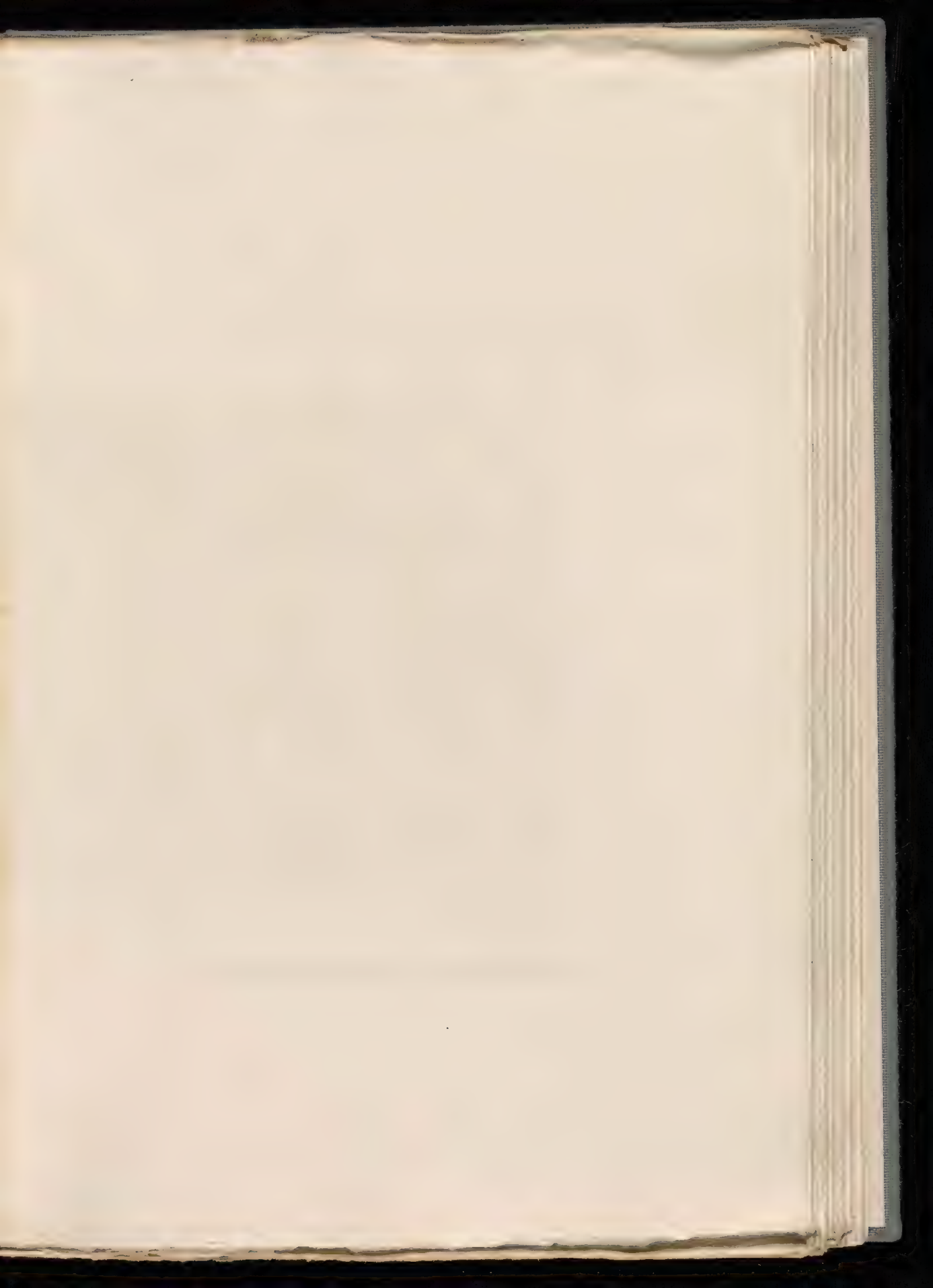


Pl. 24

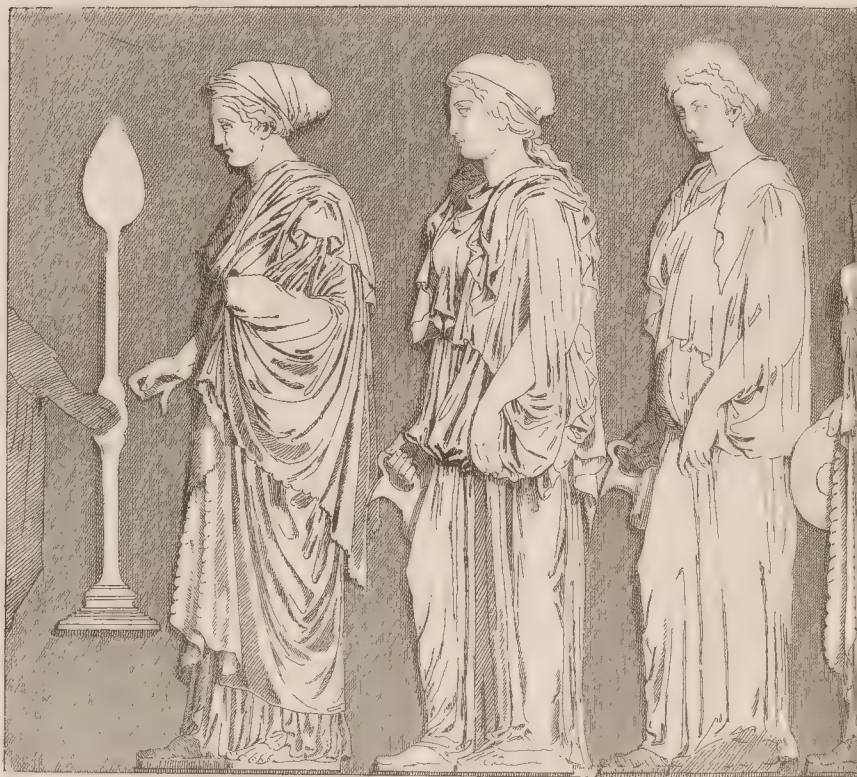


Vol. 2, 1797

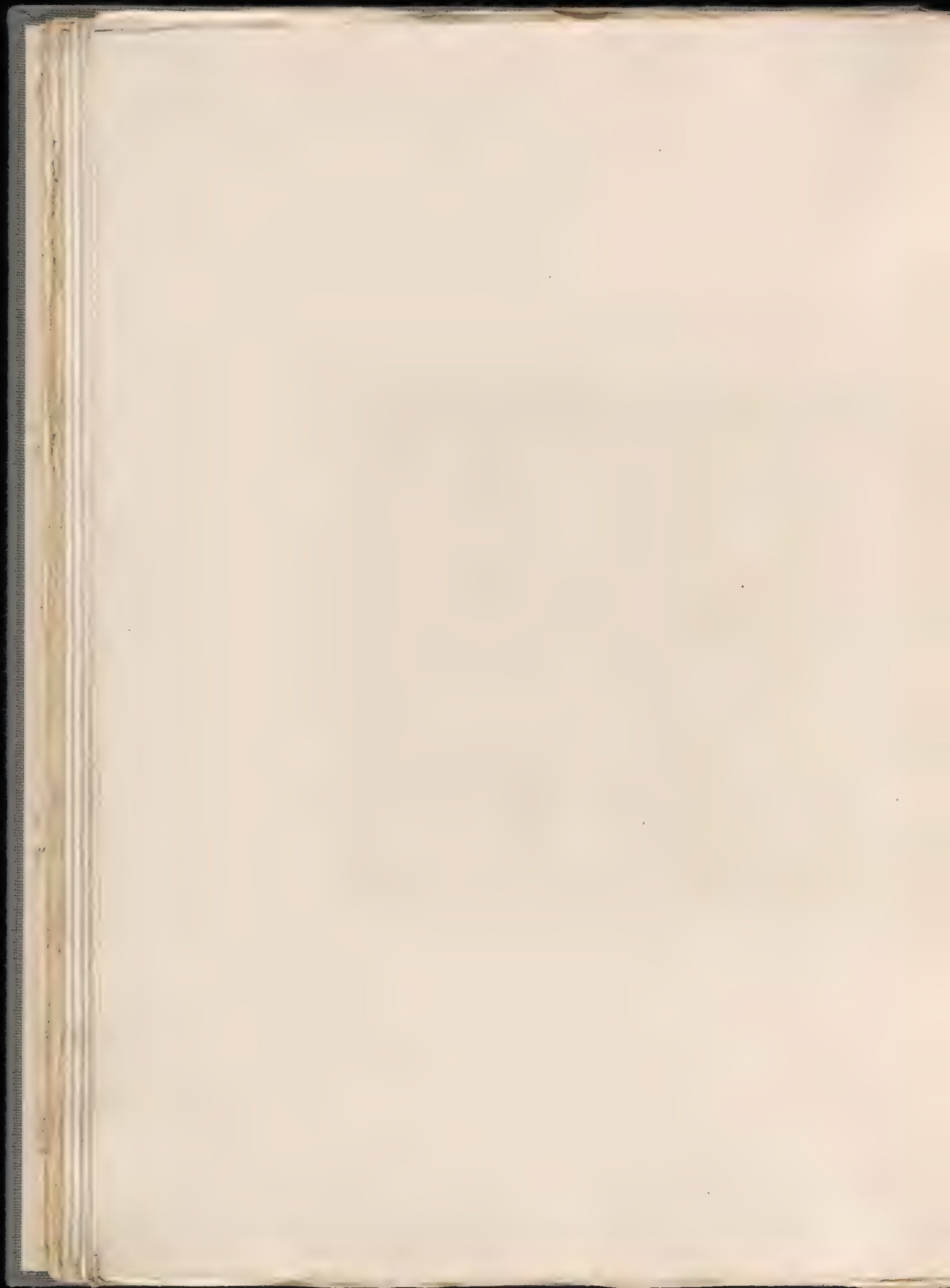




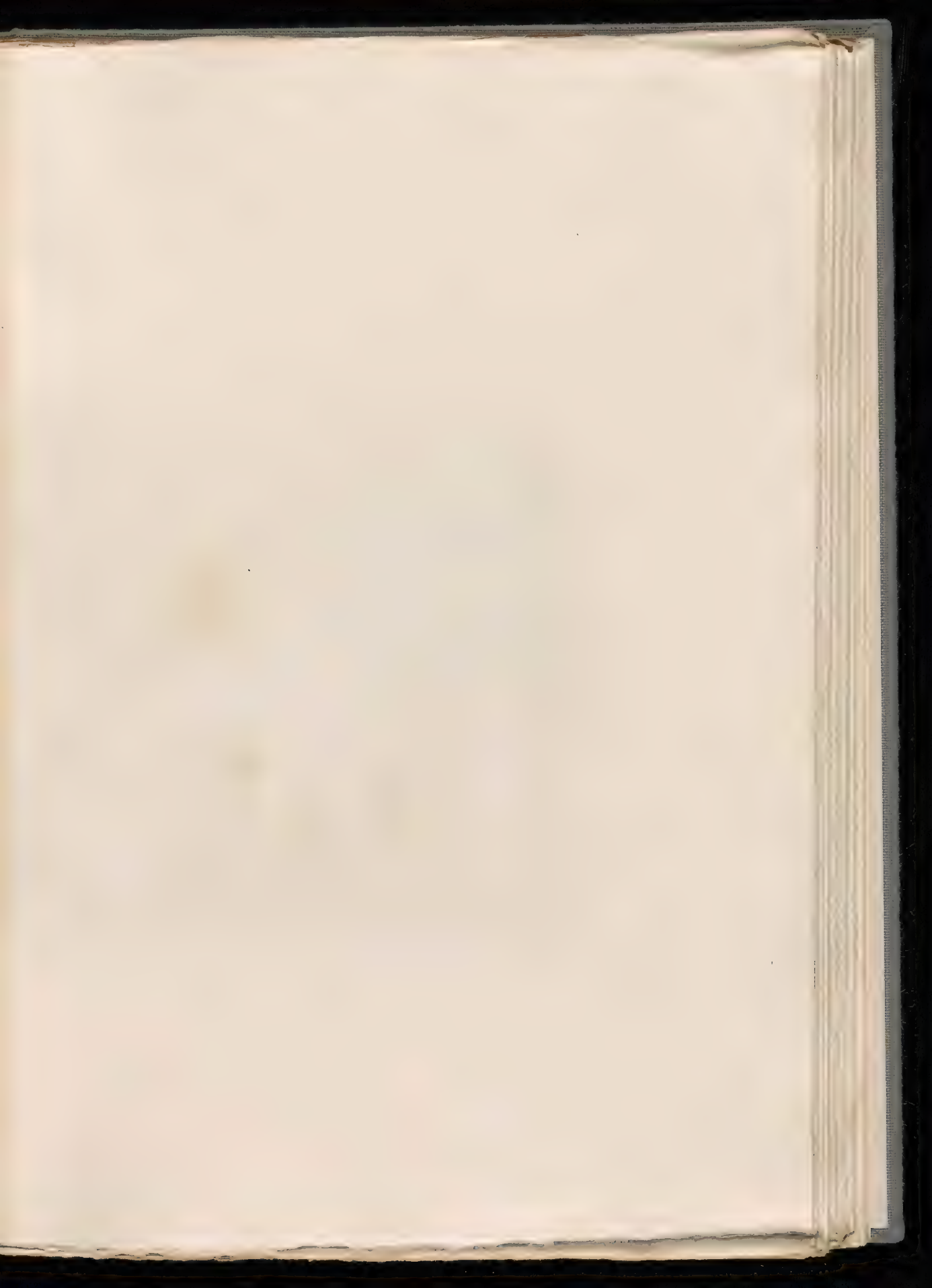










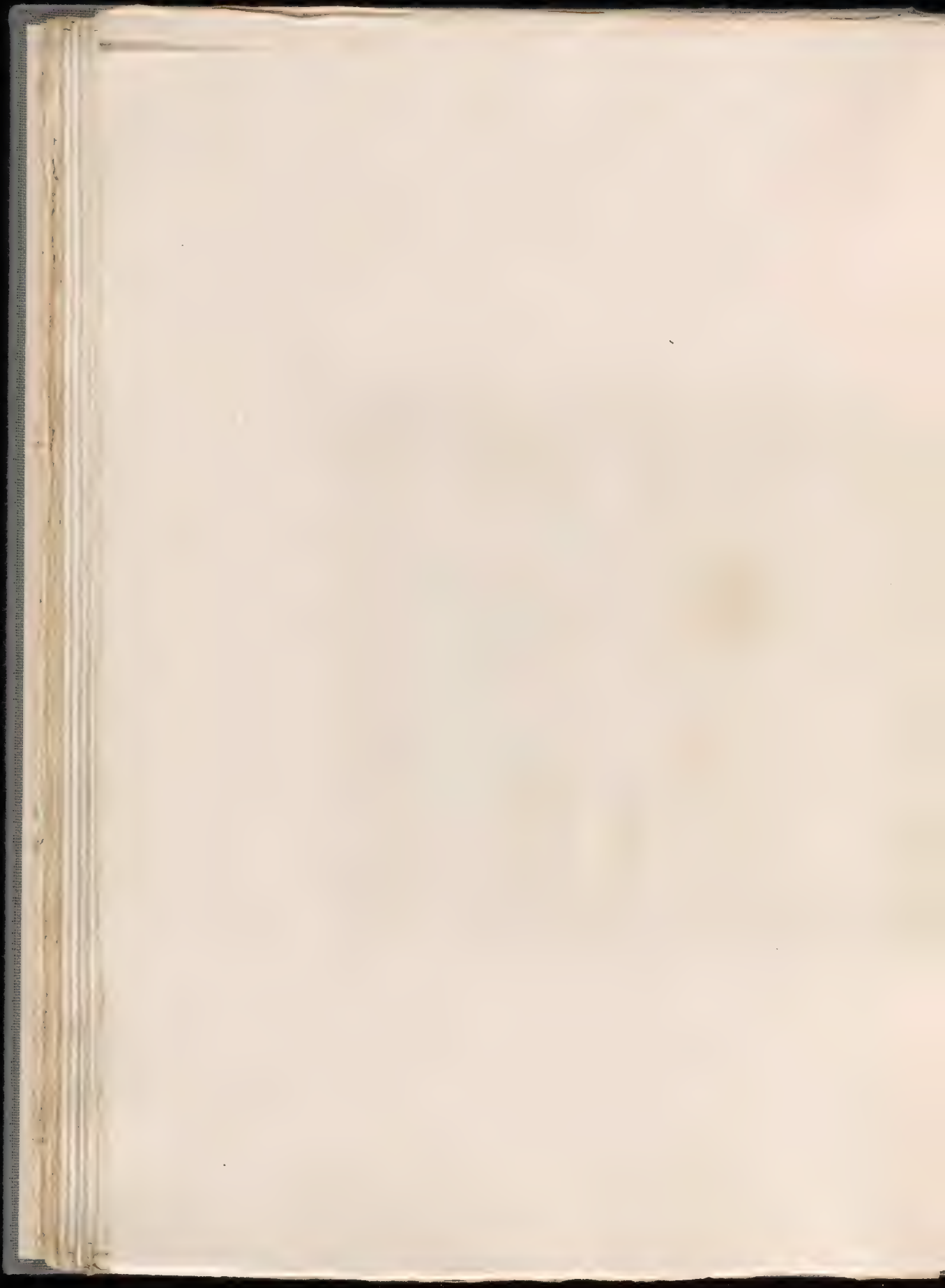


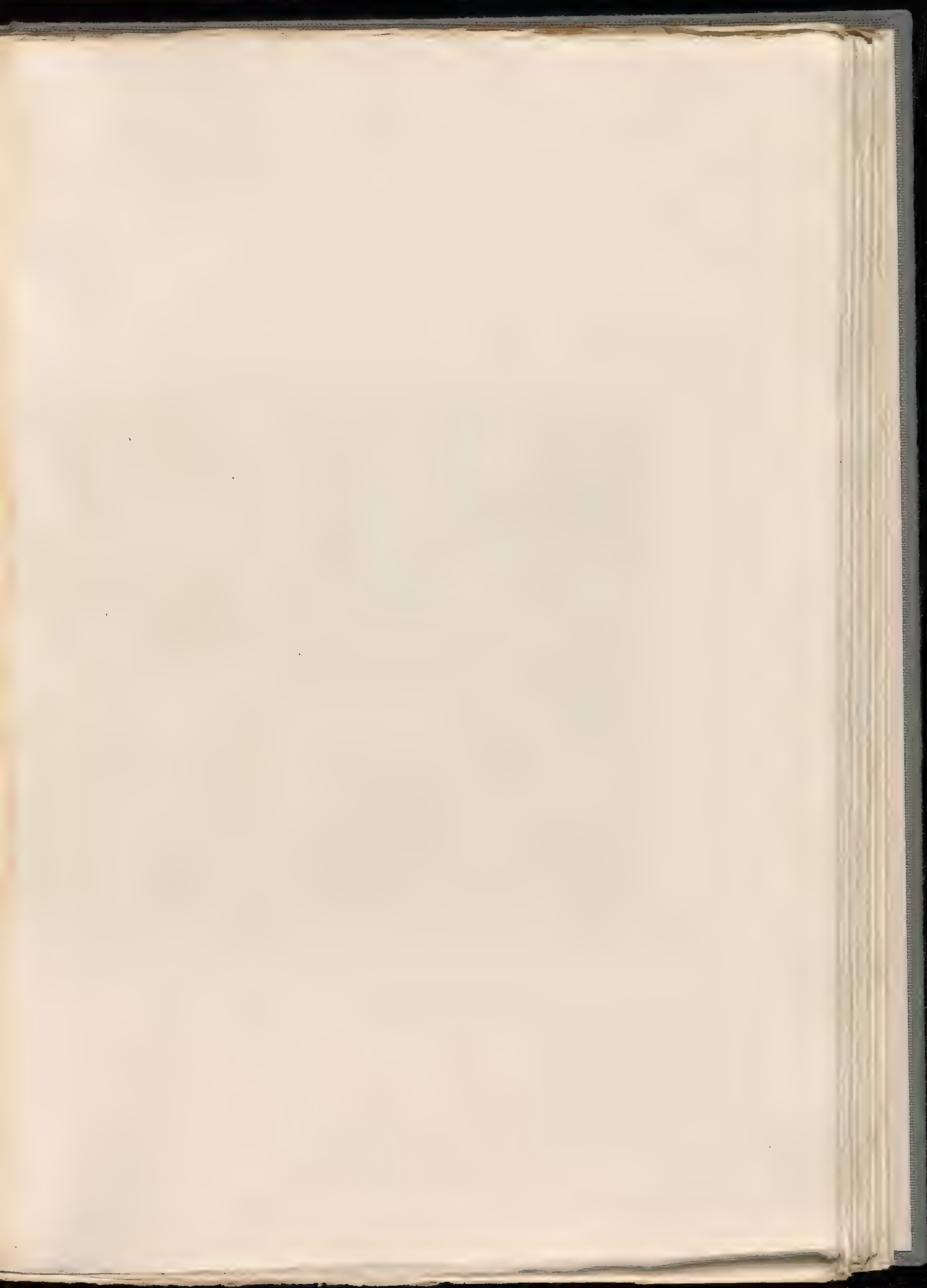


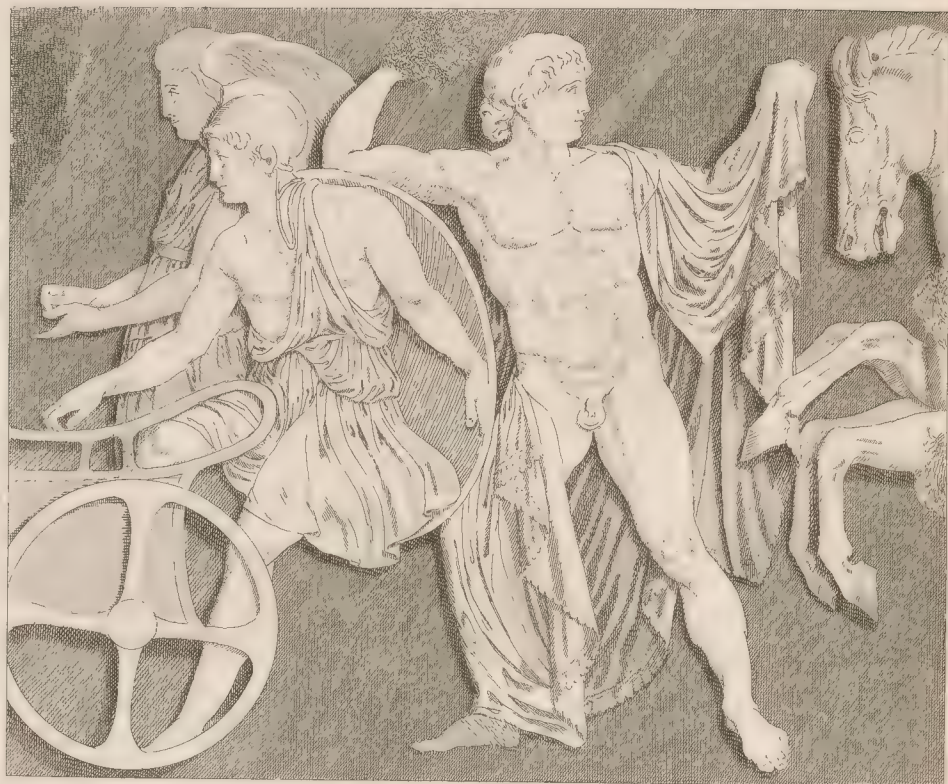
*A. Hebe d. a. the. d. t. n. e.*









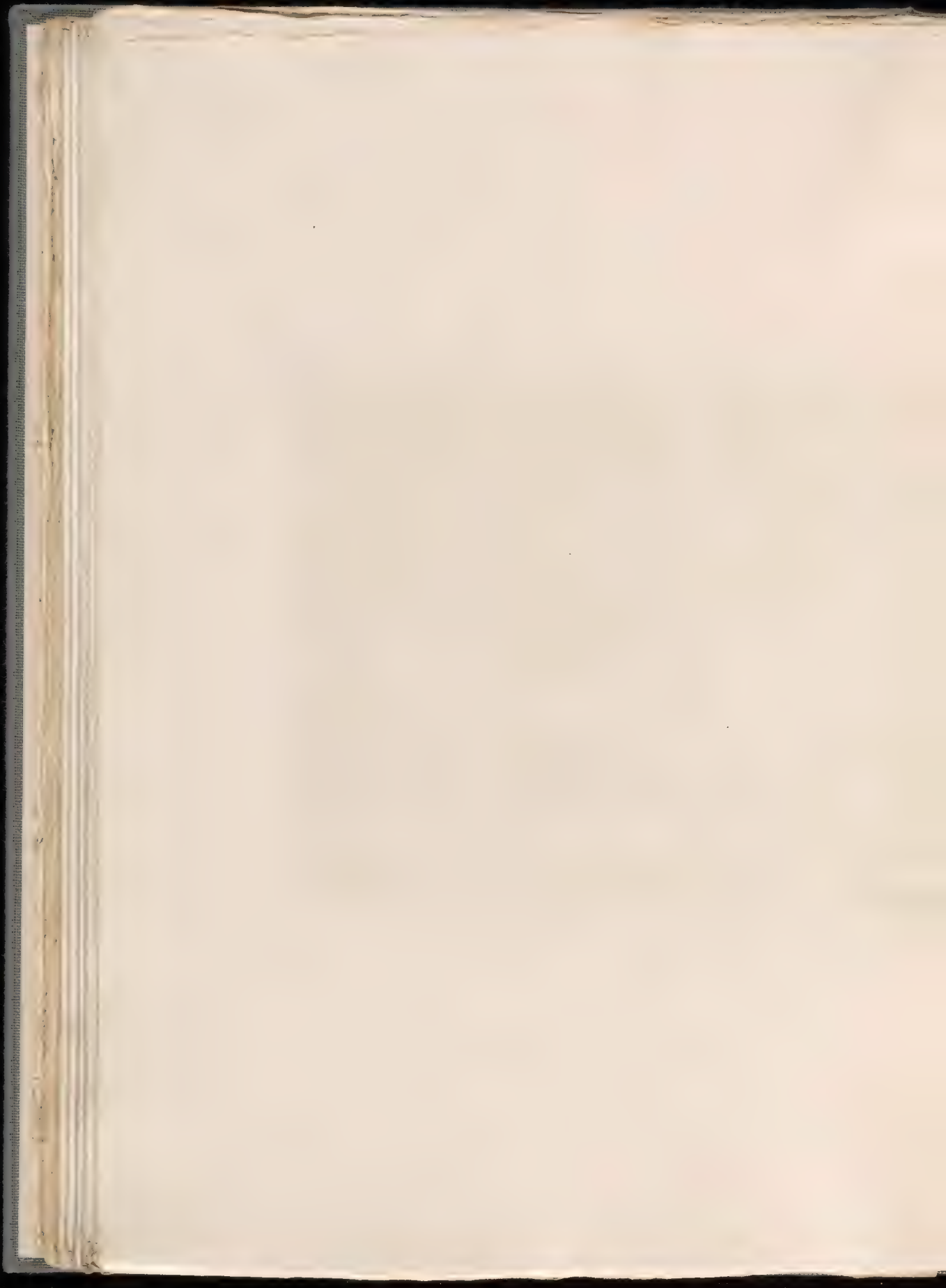


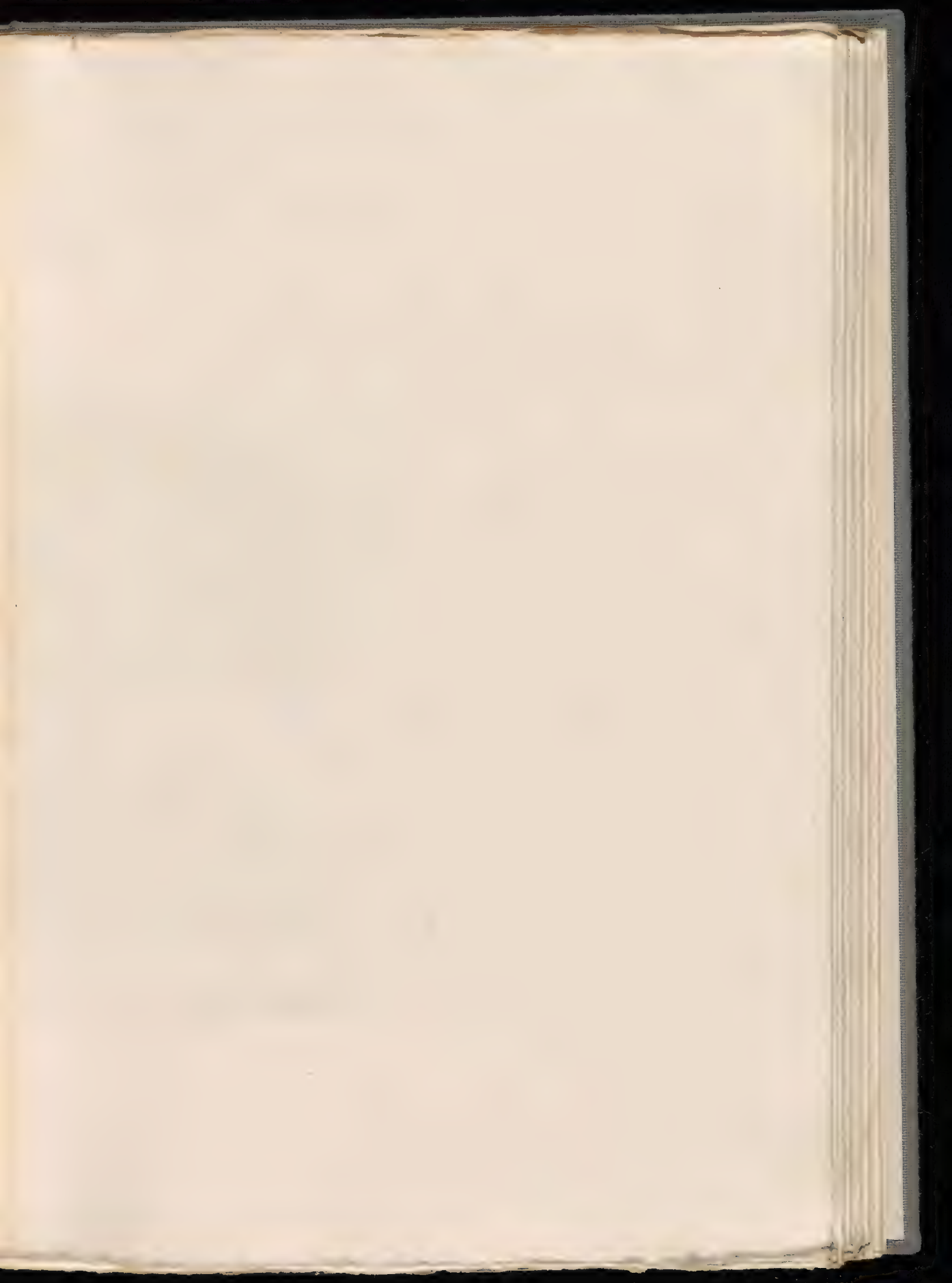
*Published according to Act of*





Palanquet October 27 1787.



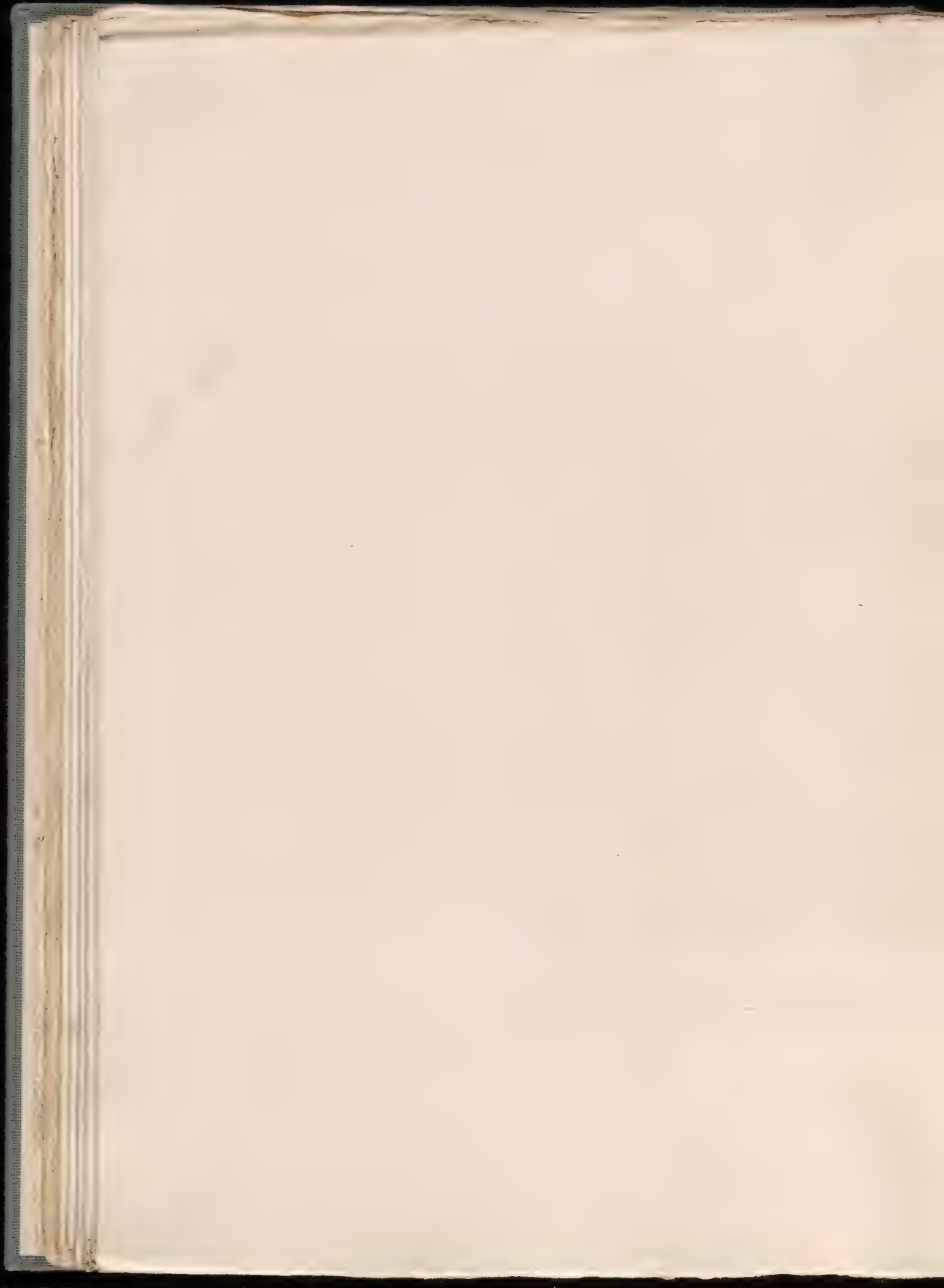




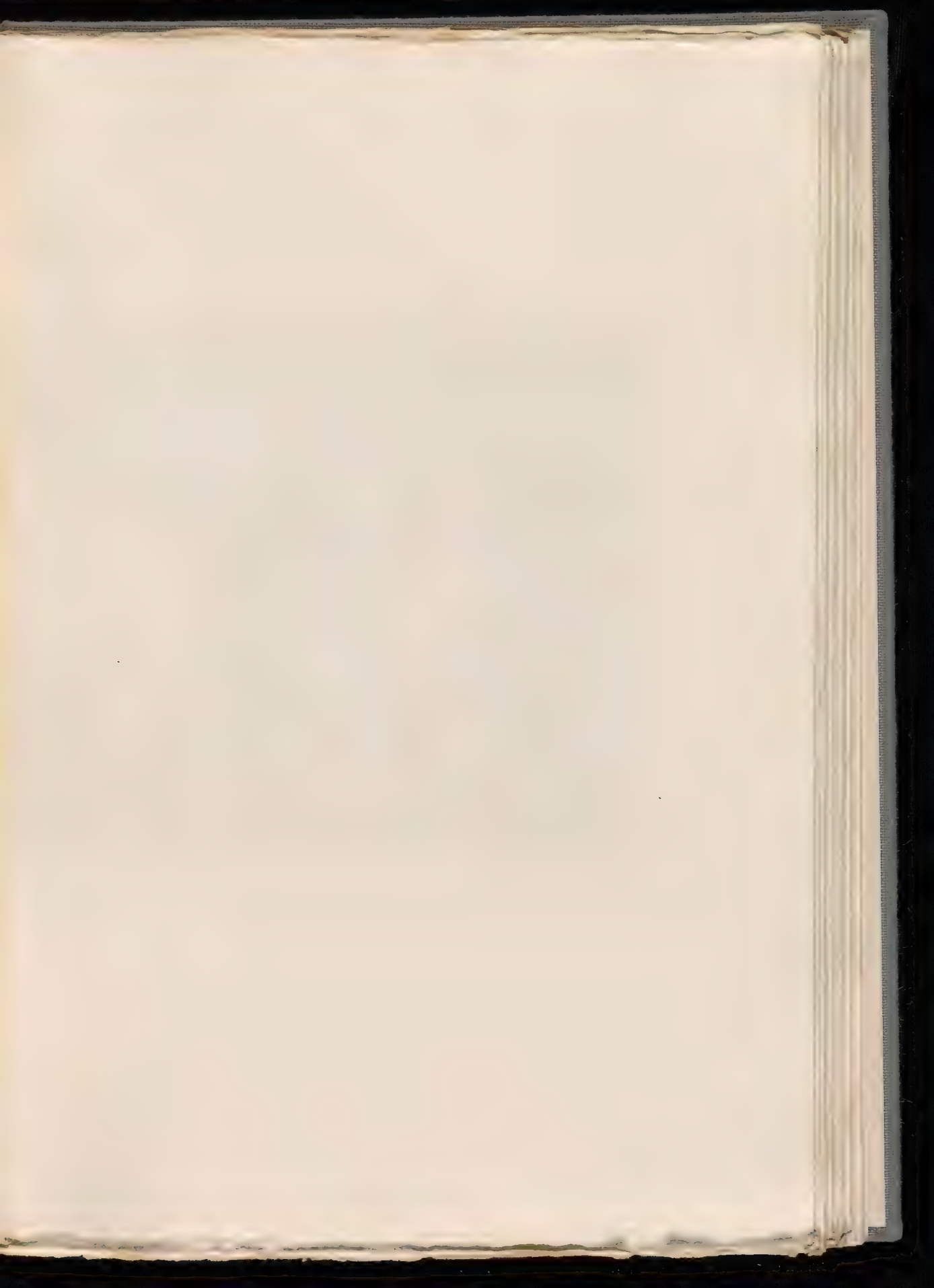


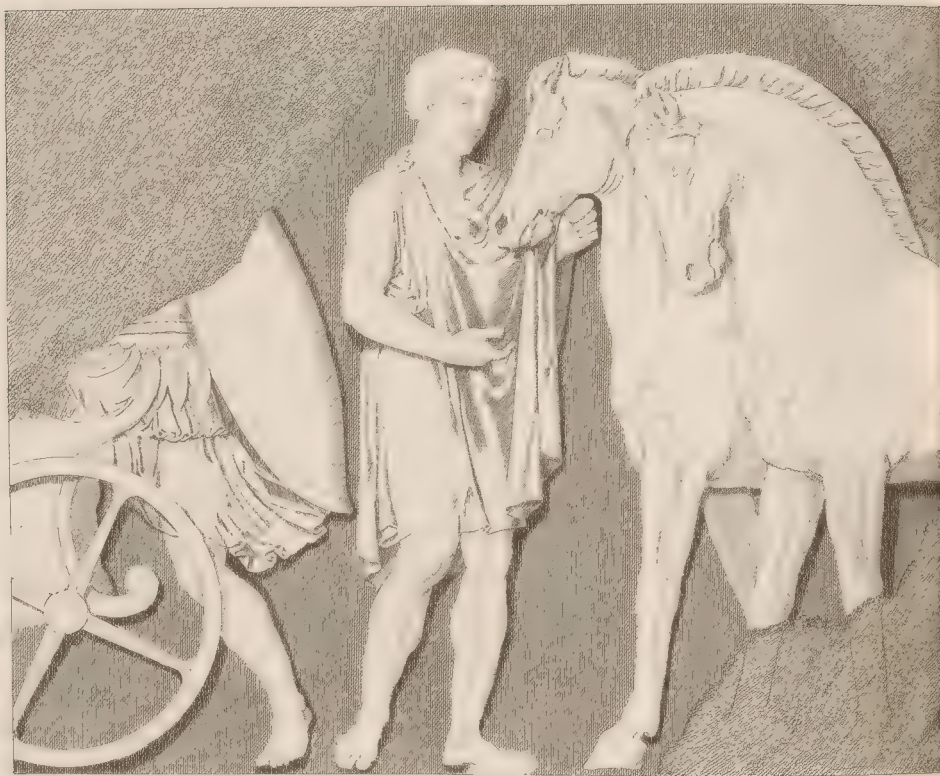
*et. l. n. d. 1840. n. 10. d. 10.*





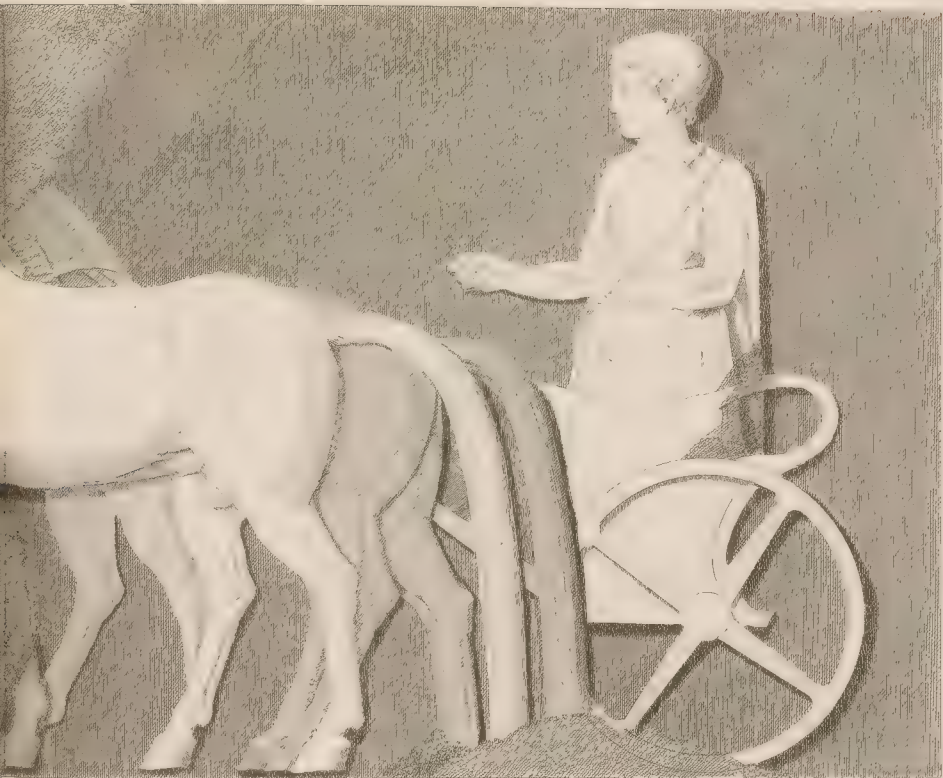






*Pulled away by*

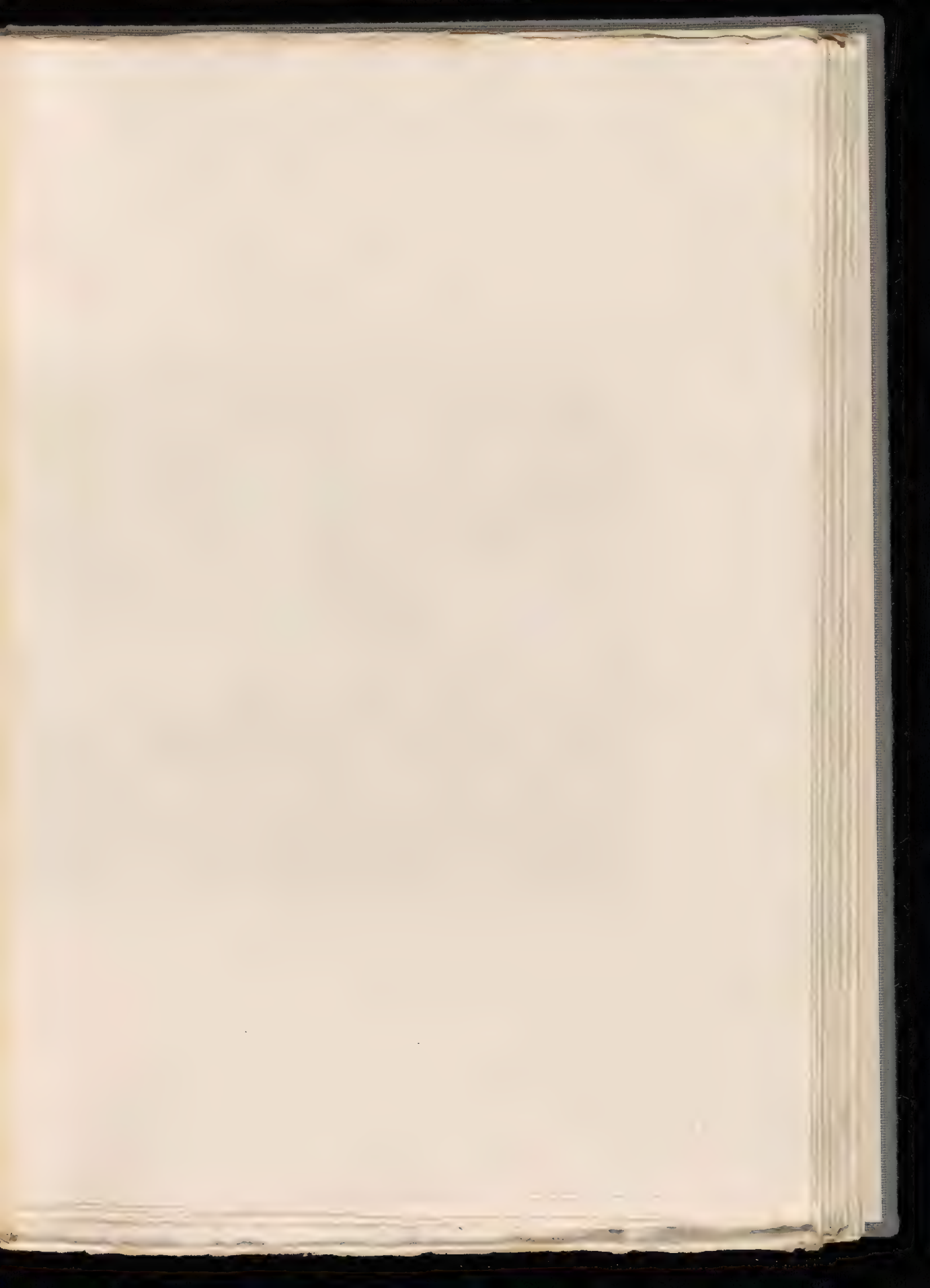
P. 29.

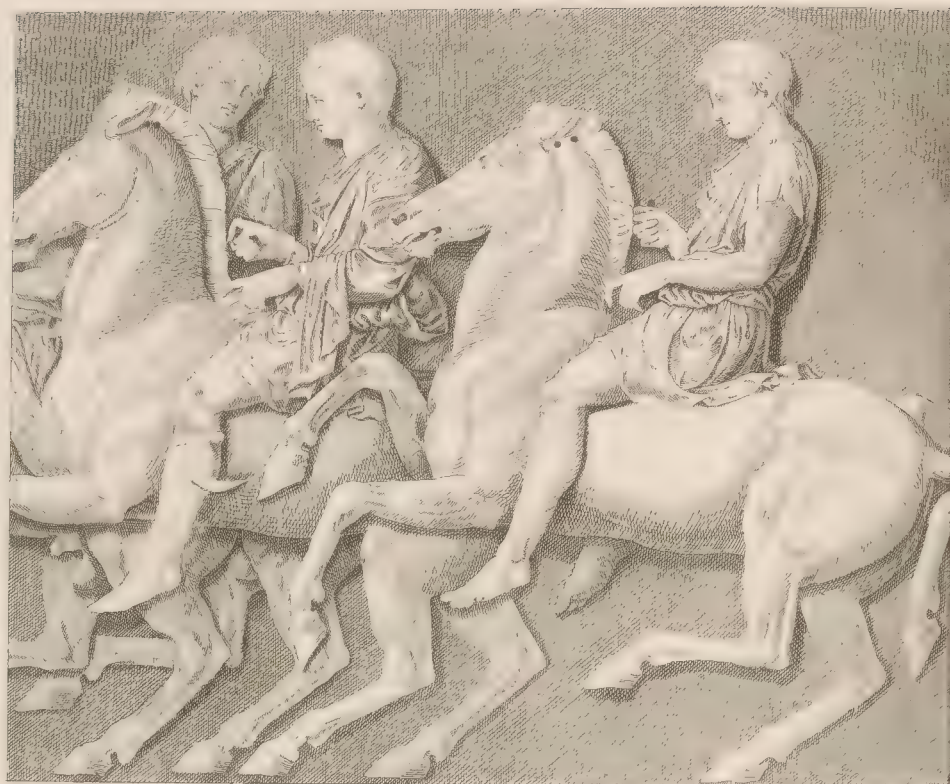


*Fig. 1. Portrait of a woman.*





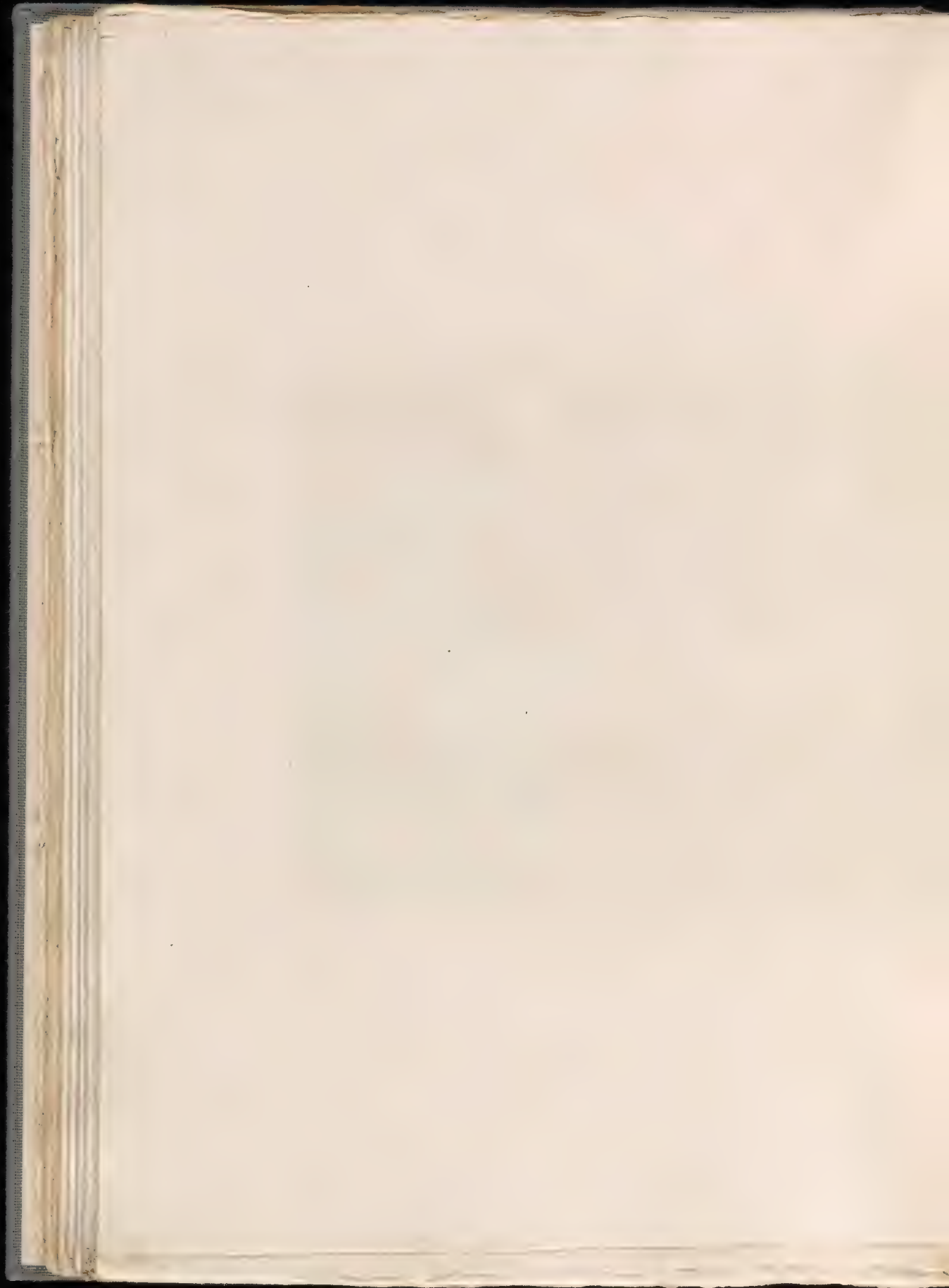




*Published according to Act of Parli.*











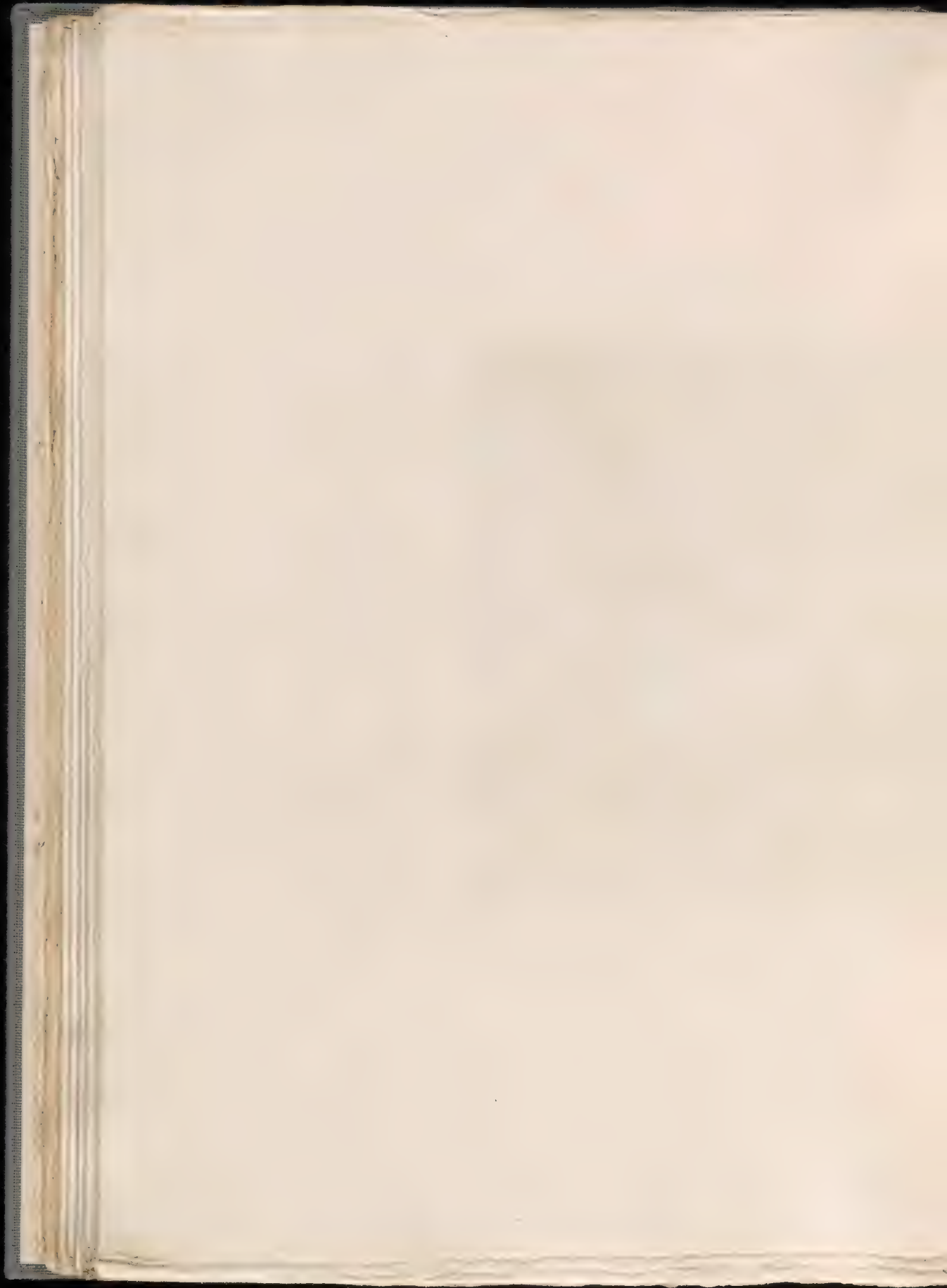


H. P. del.

London: Published by J. D. B. 1788.

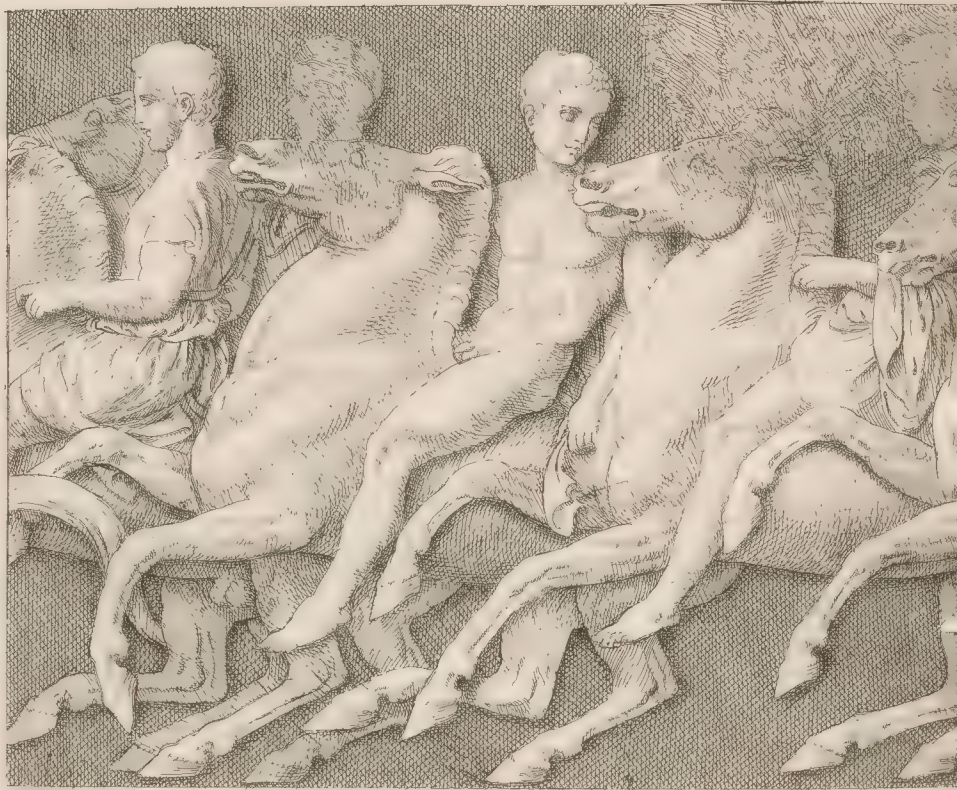


J. Stothard sculp. 1791



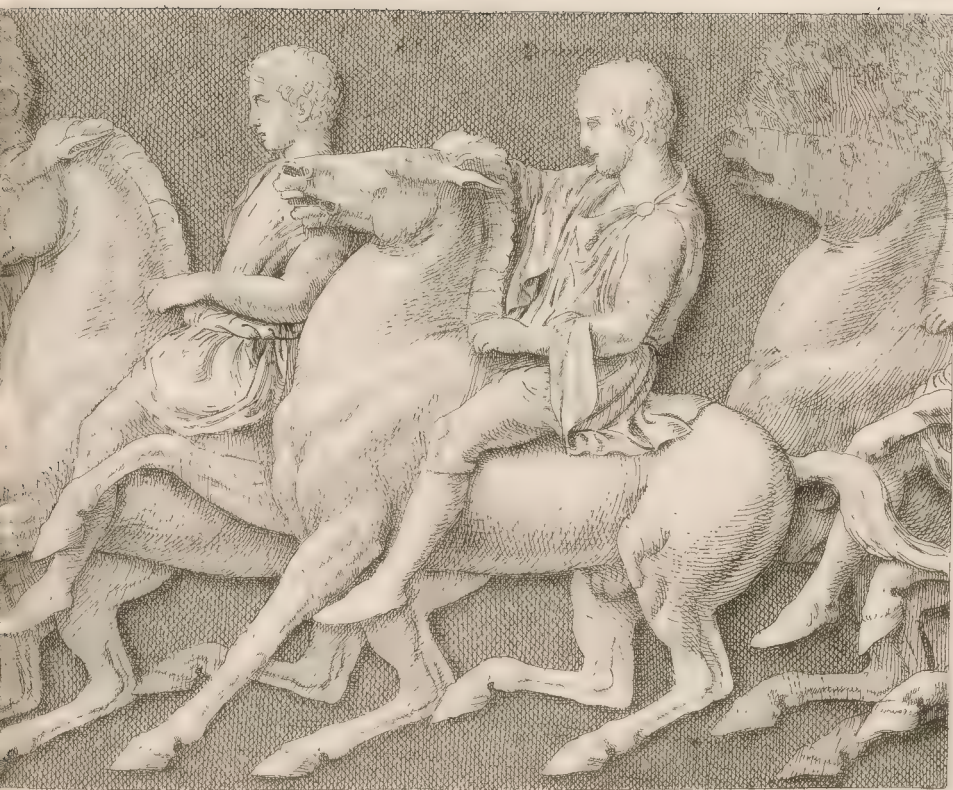




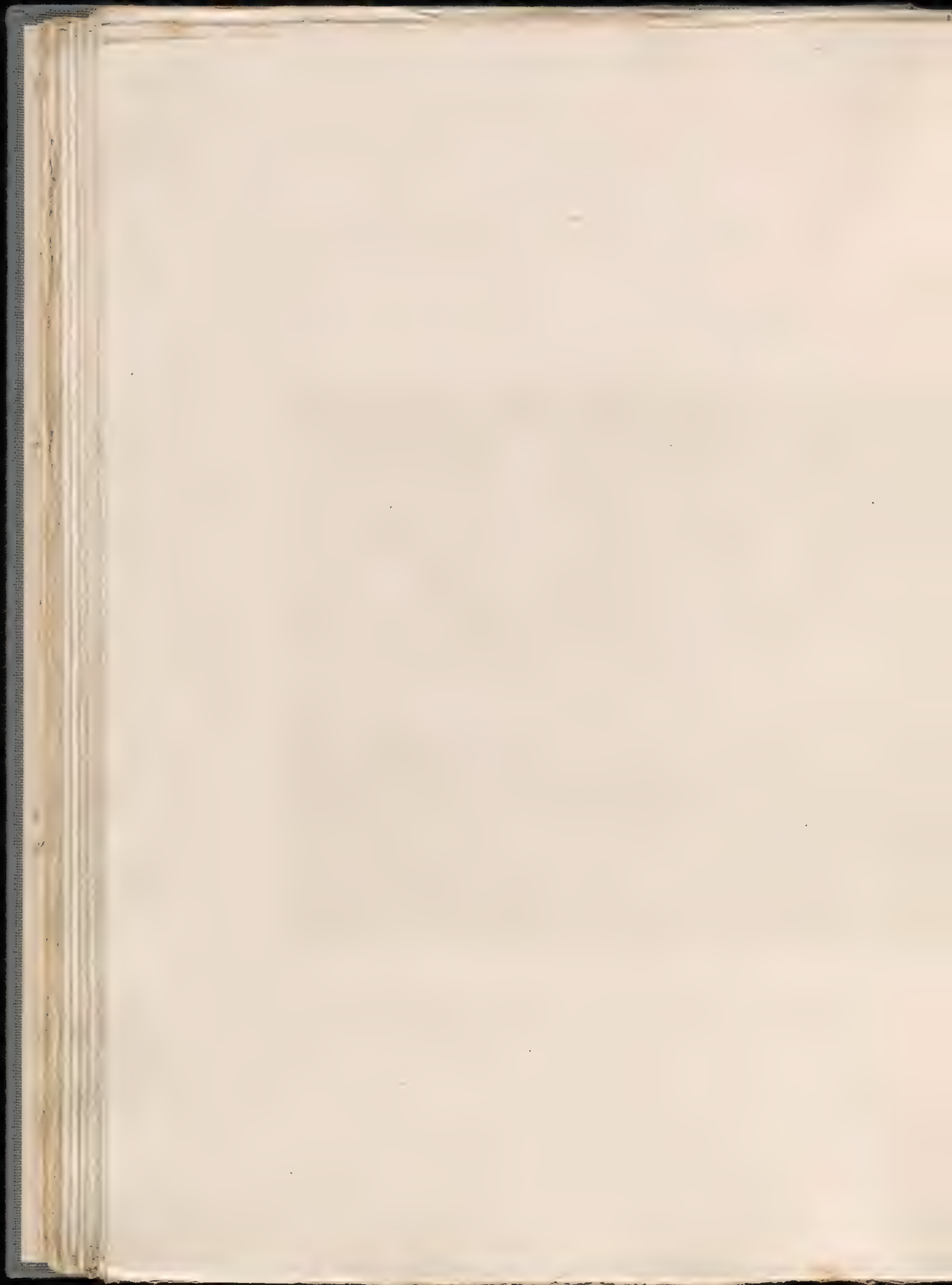


H. 1711. 1712.

Lambert. Engraved by







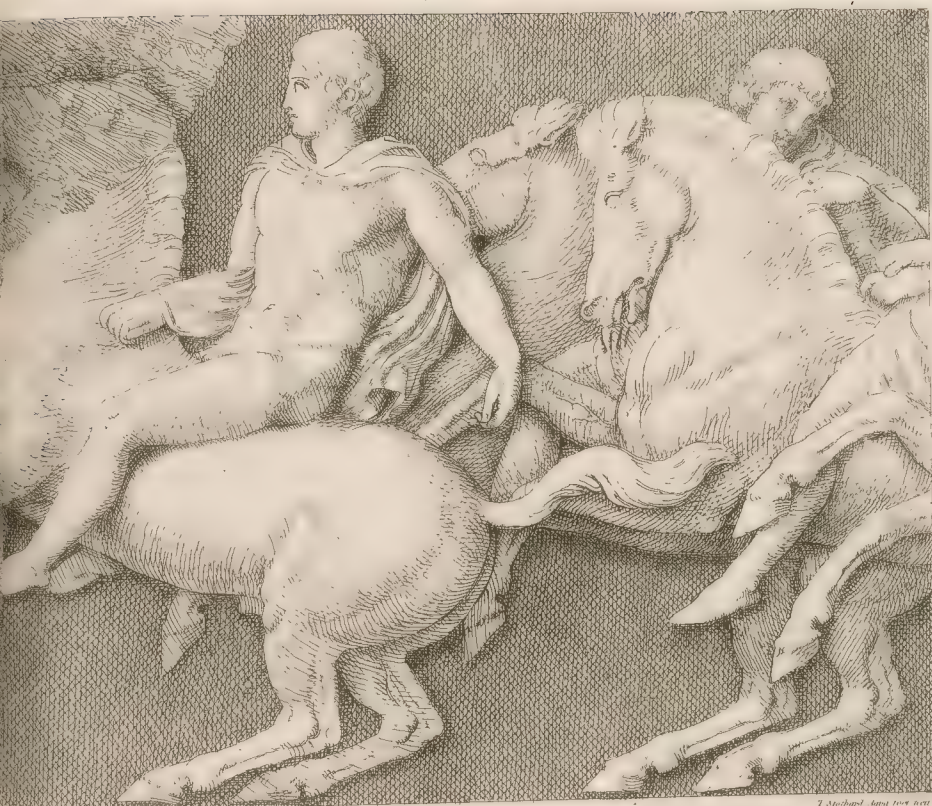




St. Peter del

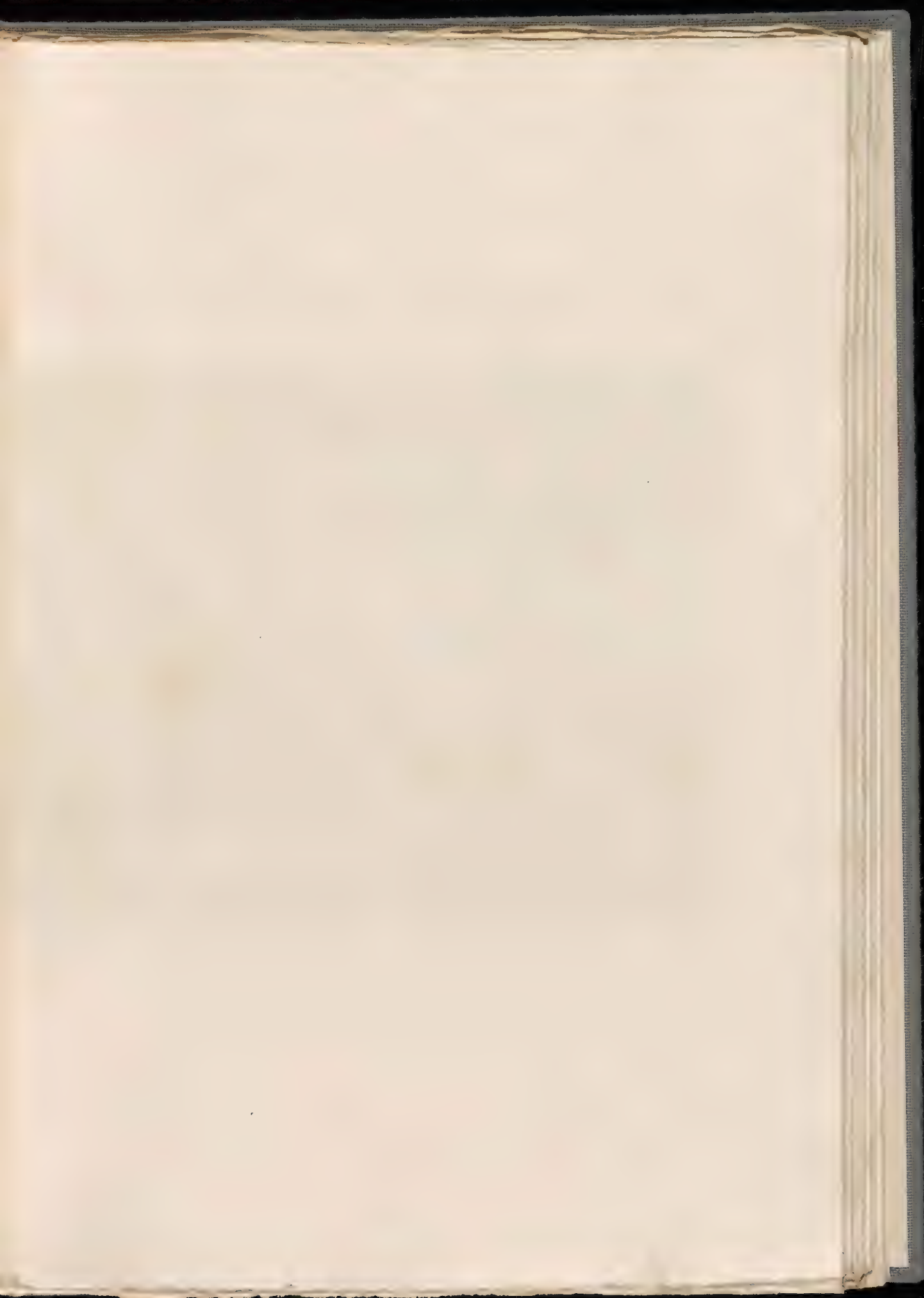
London, Published Jan 1 1801



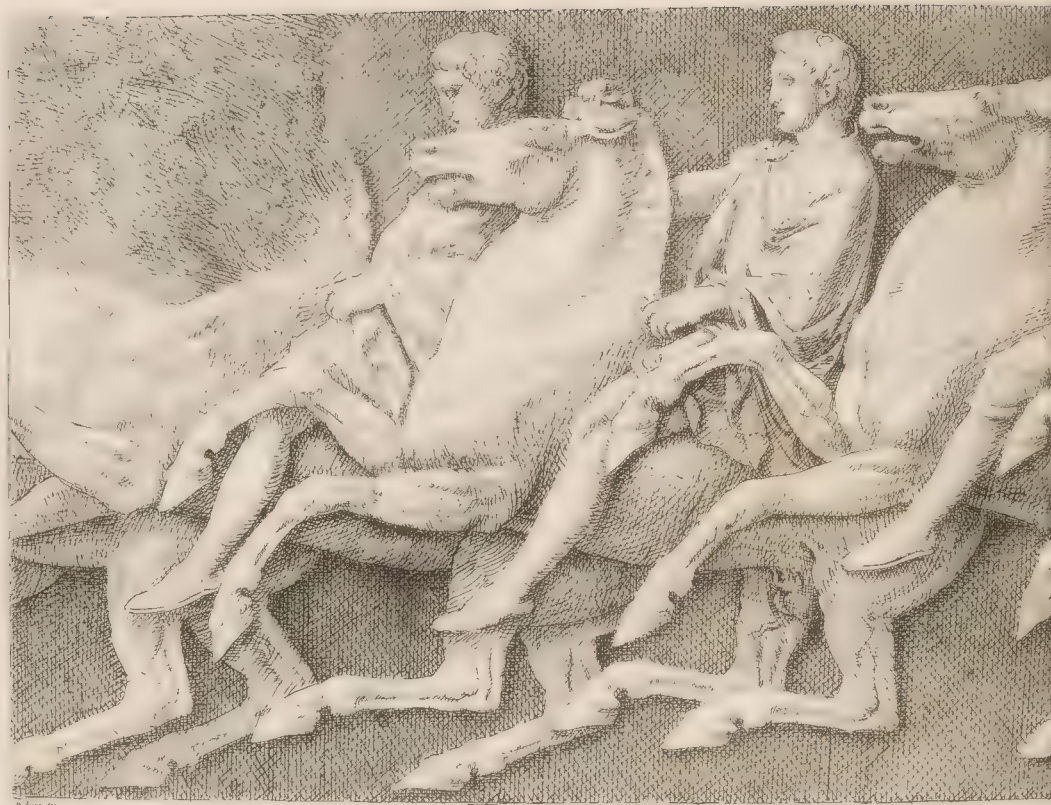


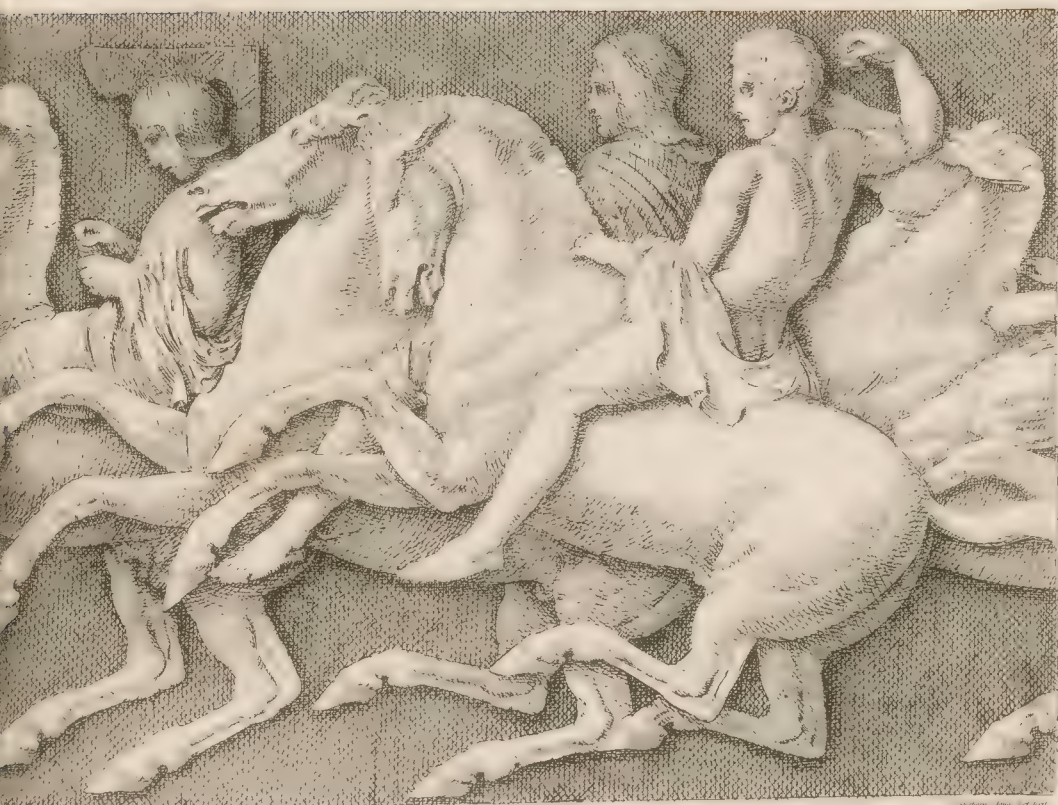
J. Stedman del. J. H. N. sculp.





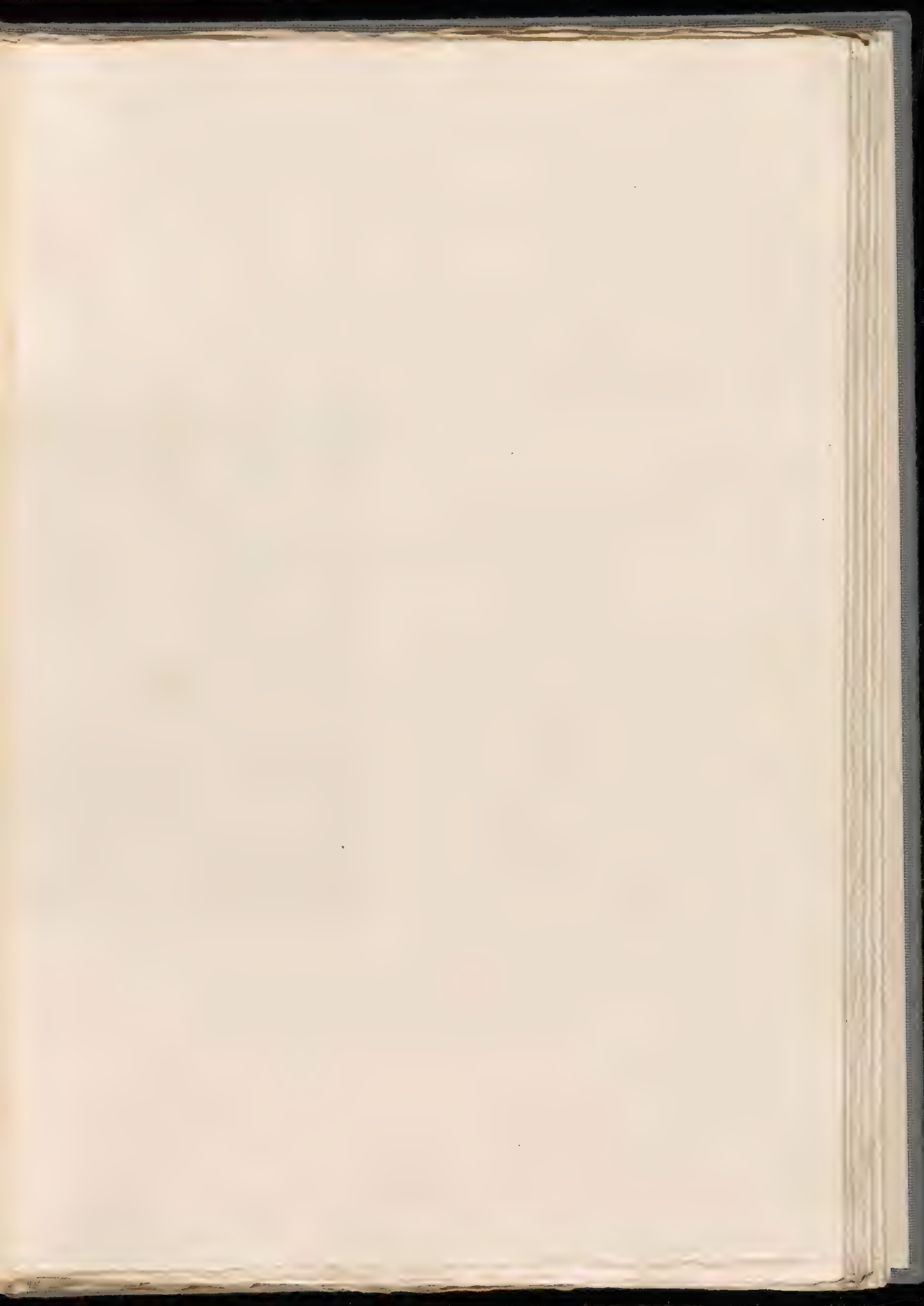


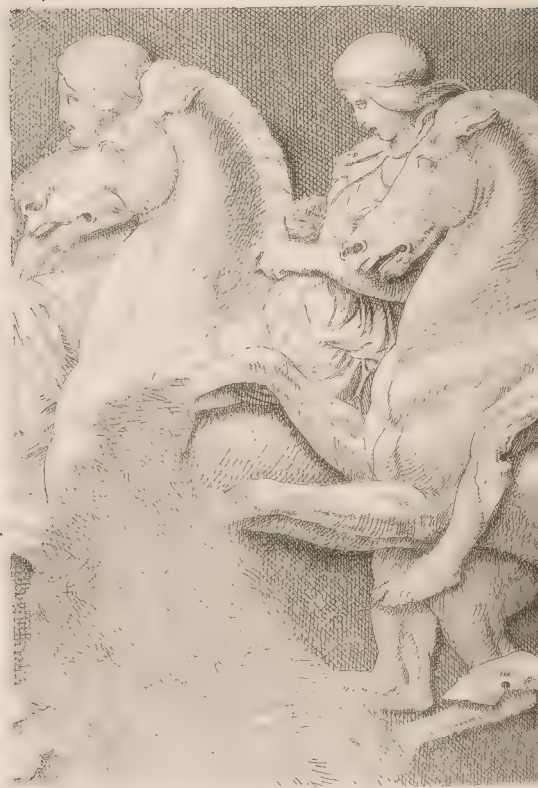








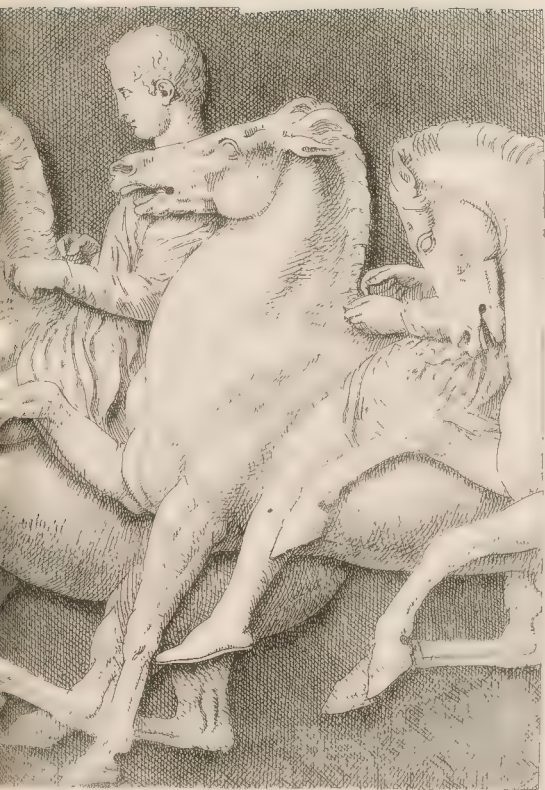




A. Kneller del.

London: Published by A. Kneller.

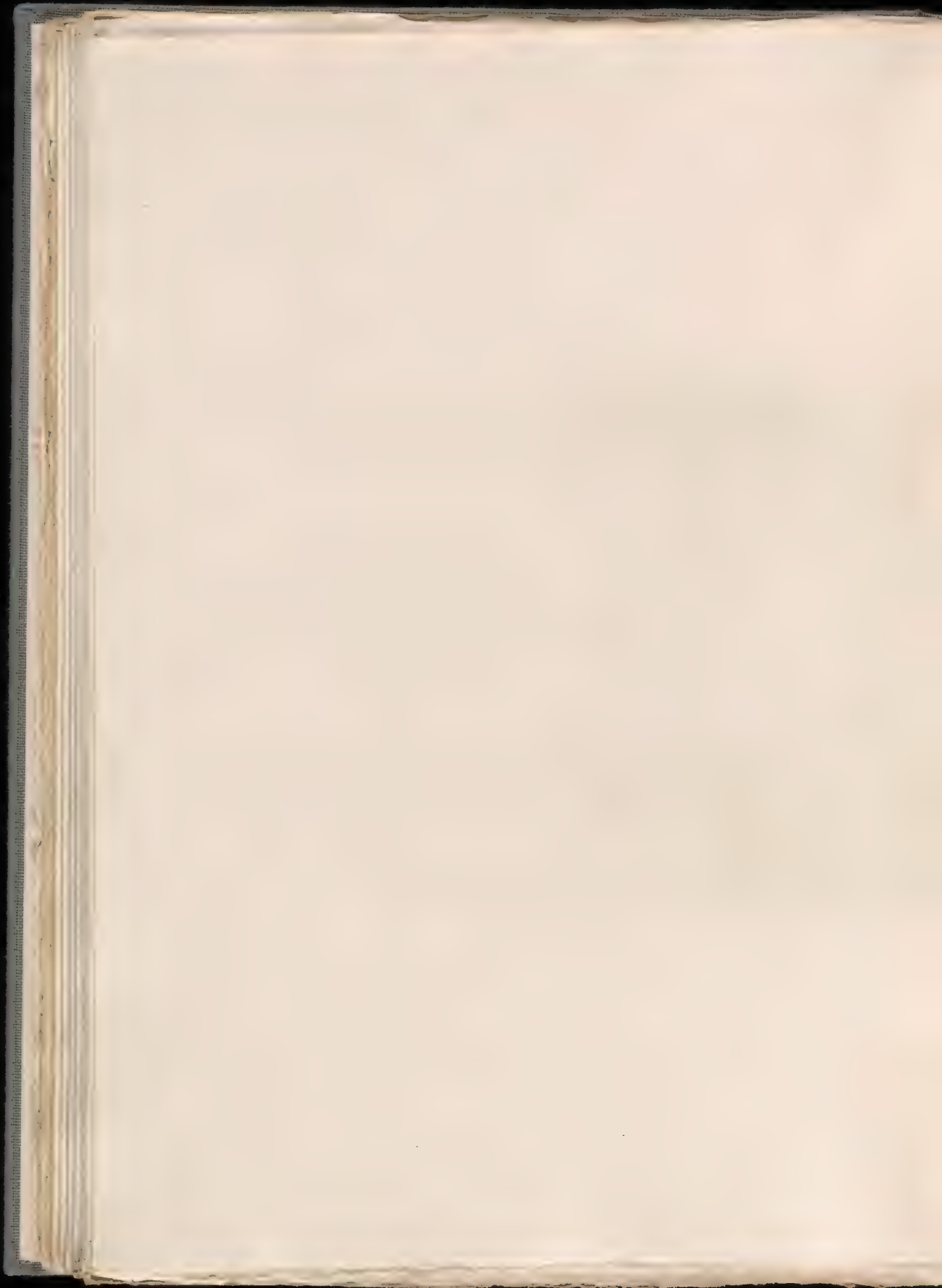
Pl. 35.

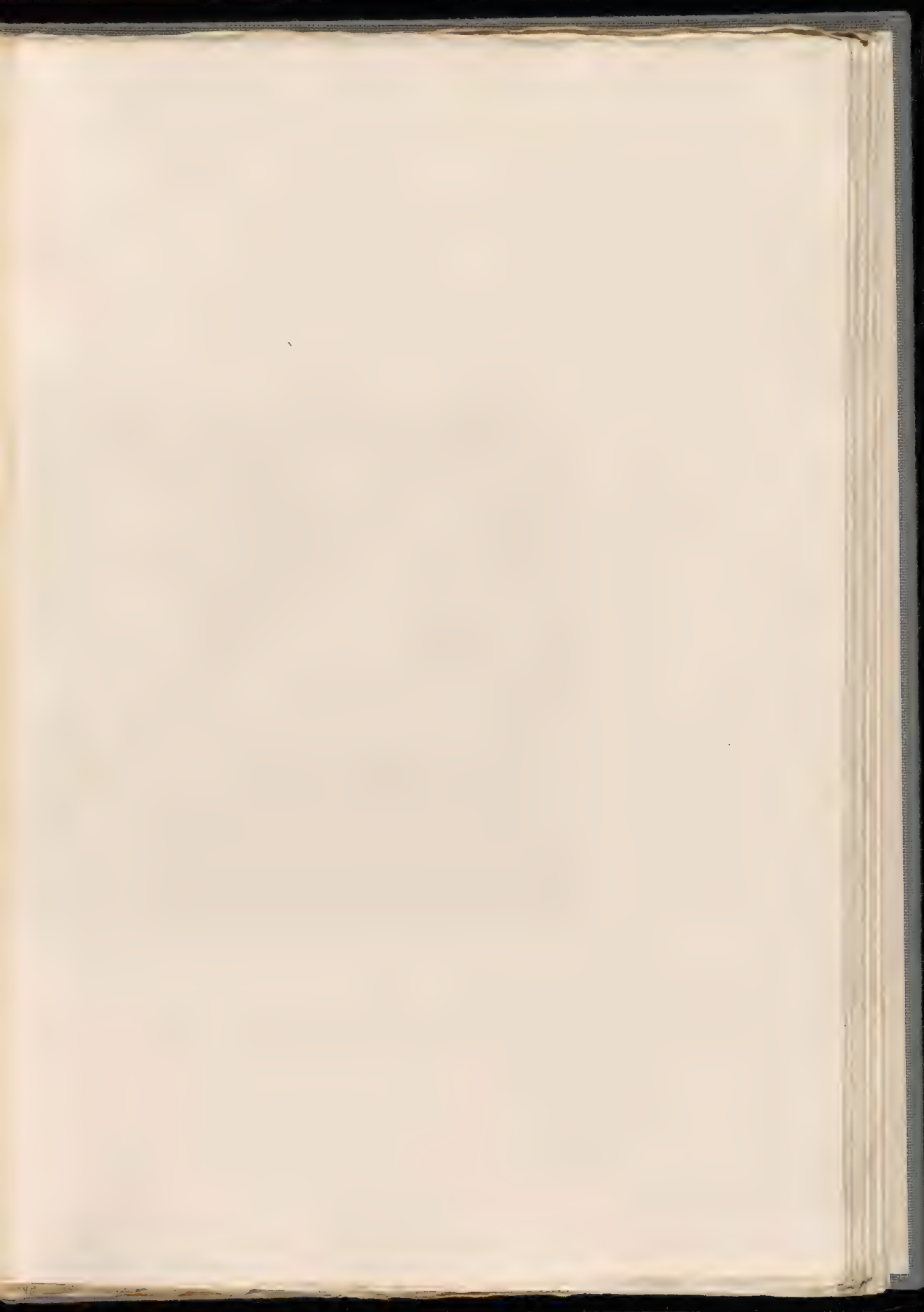


J. Smith del. J. Goussier fecit

des Eaux de Vichy



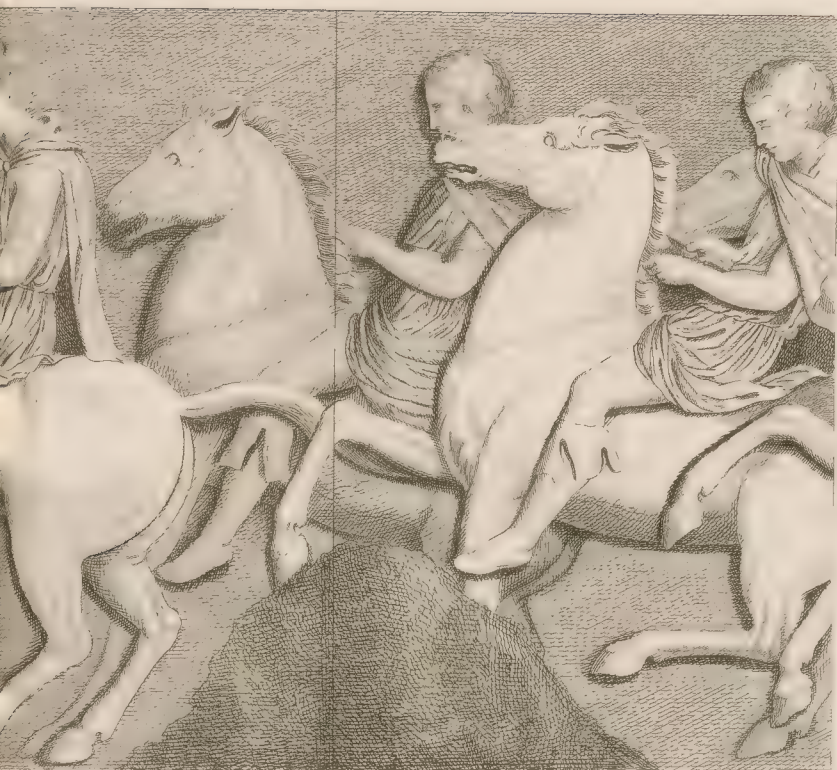


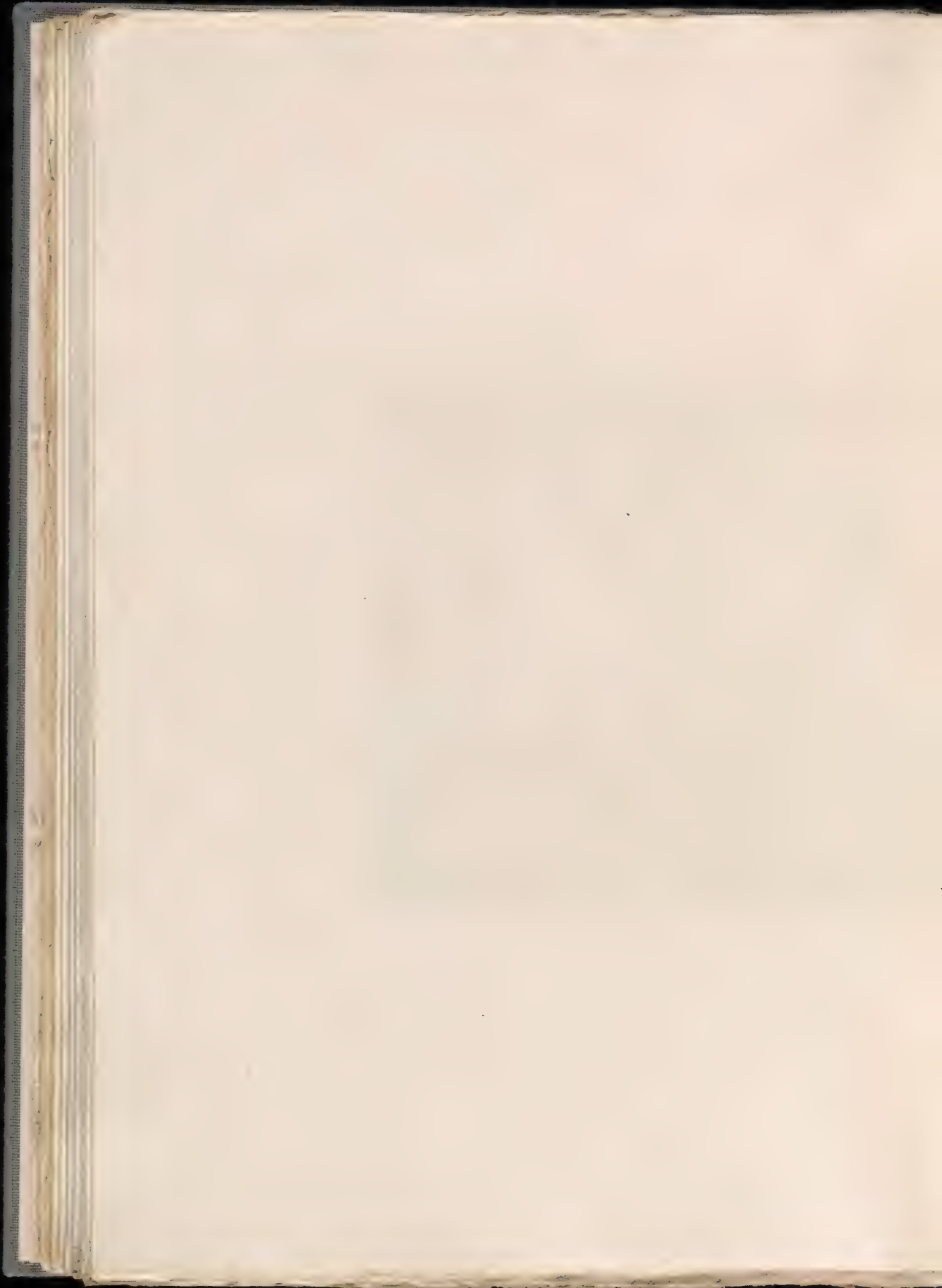


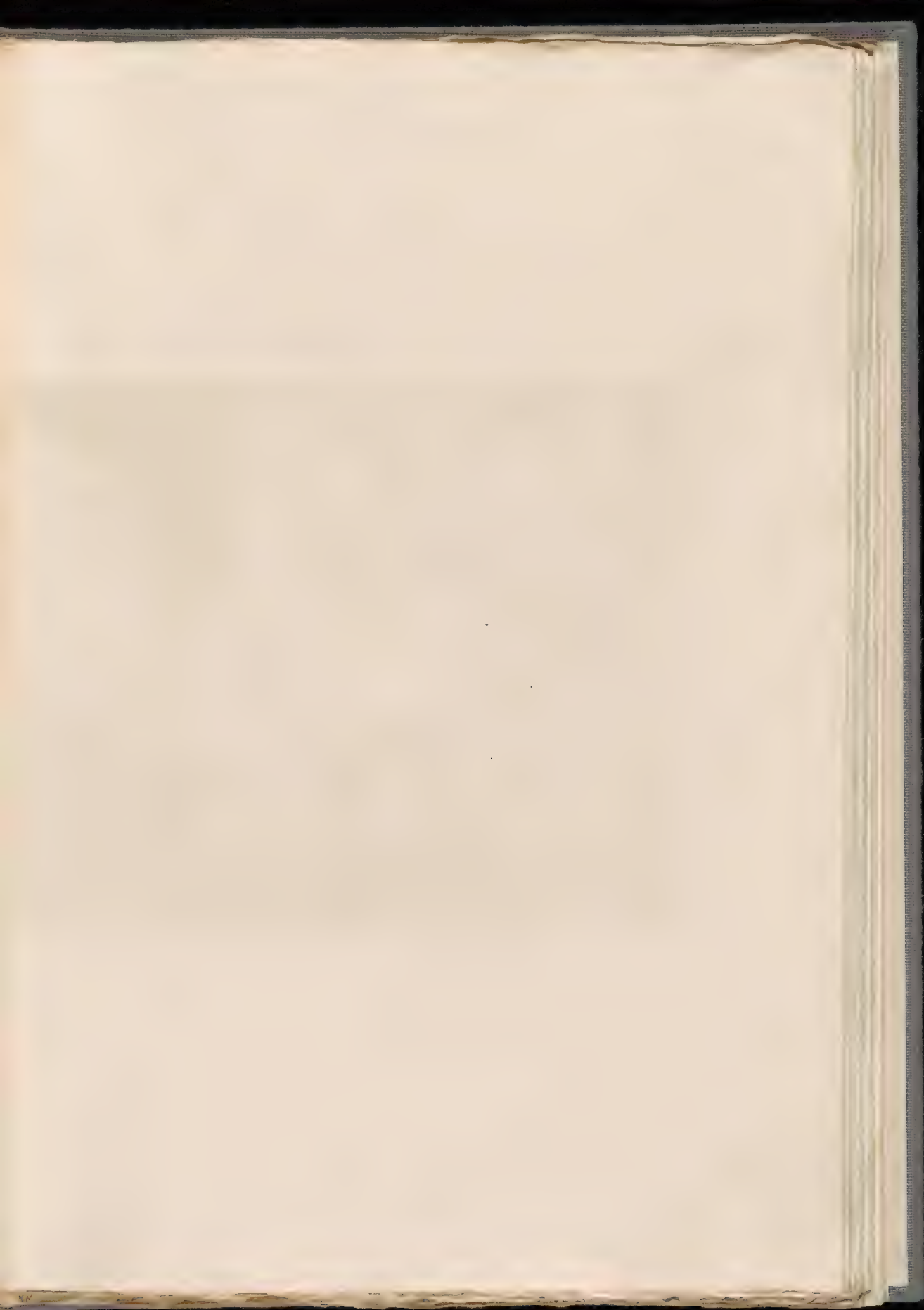


*G. Kneller del.*







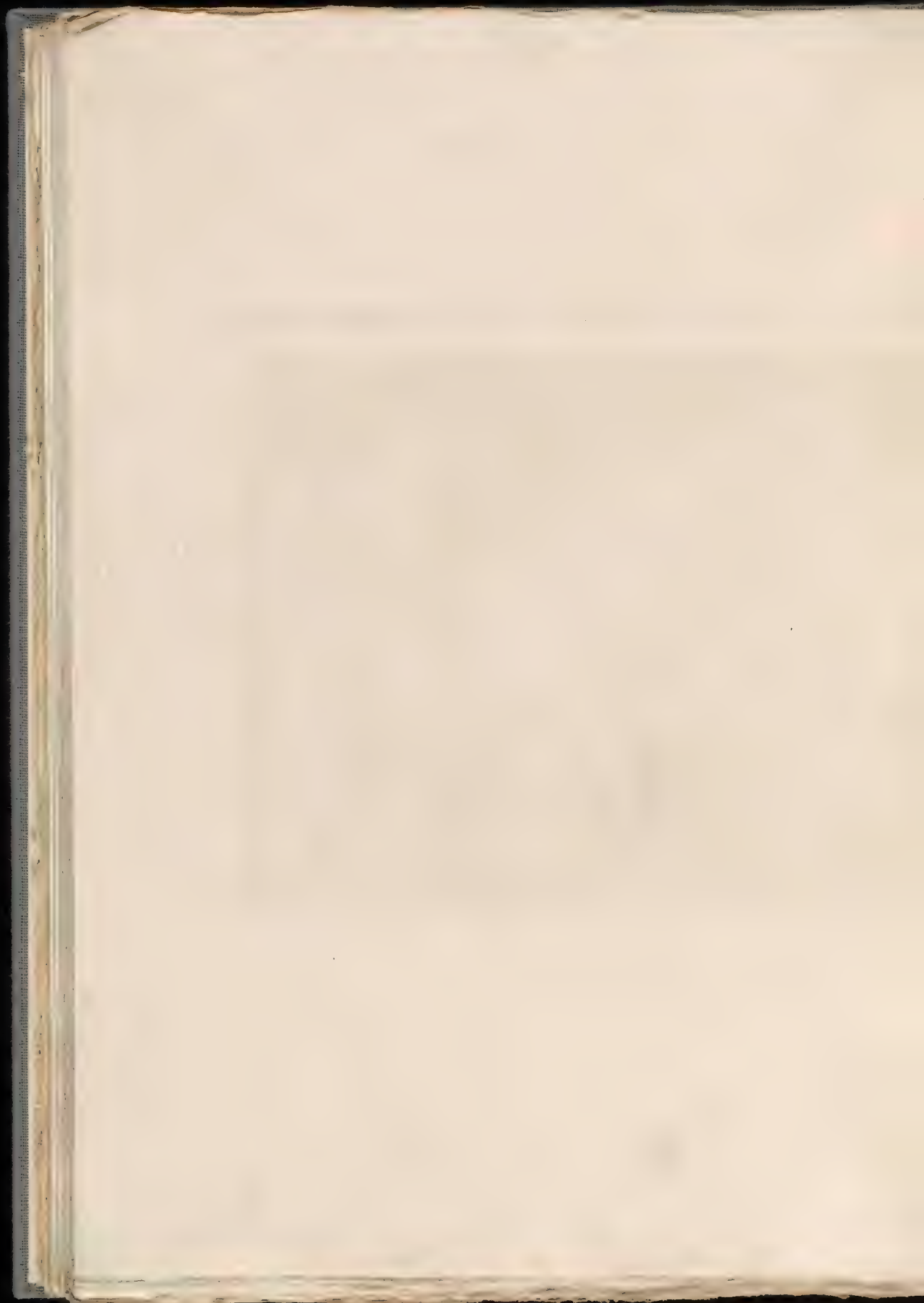




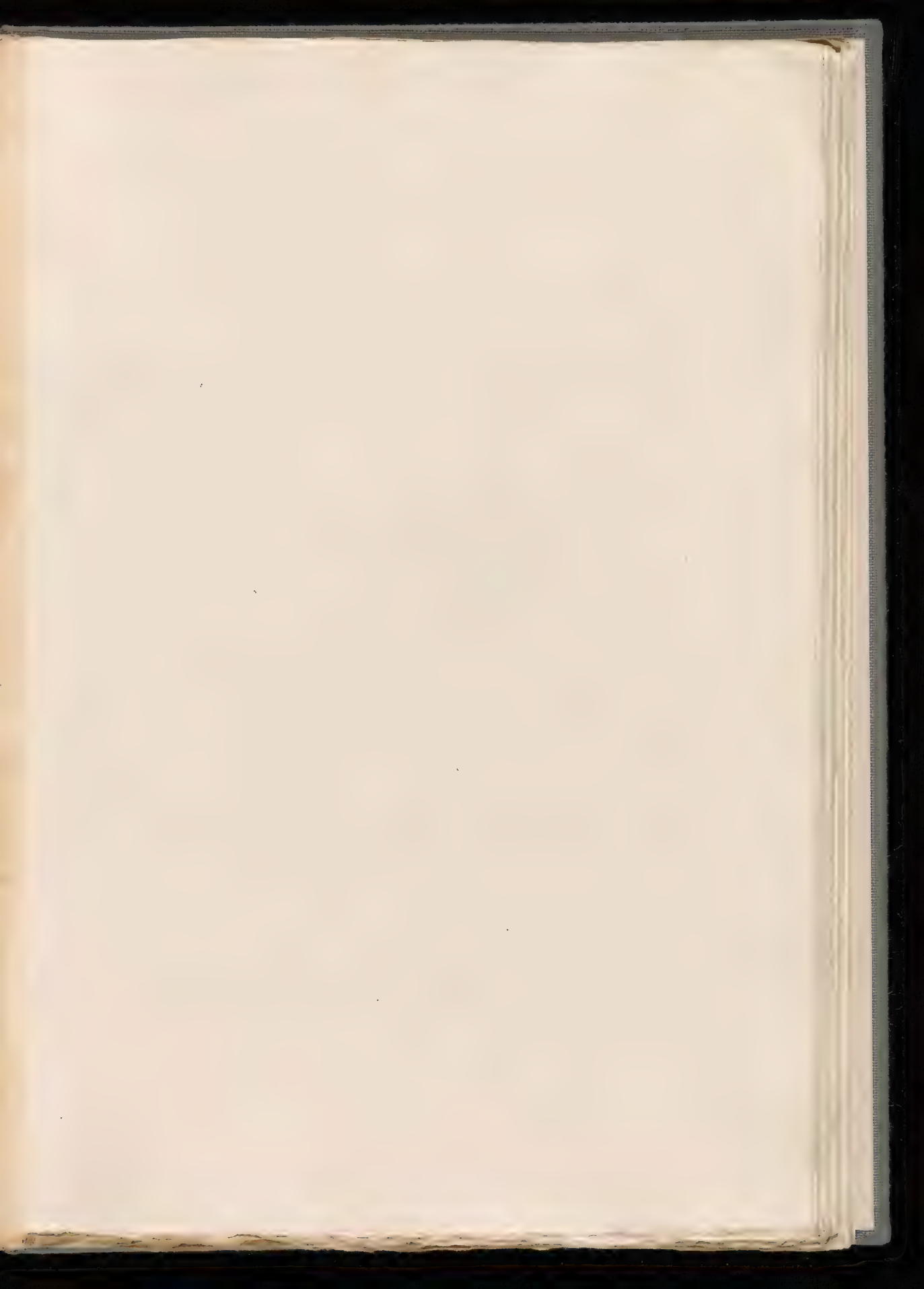


*Published according to Act of 'Cur*











A. B. 100.

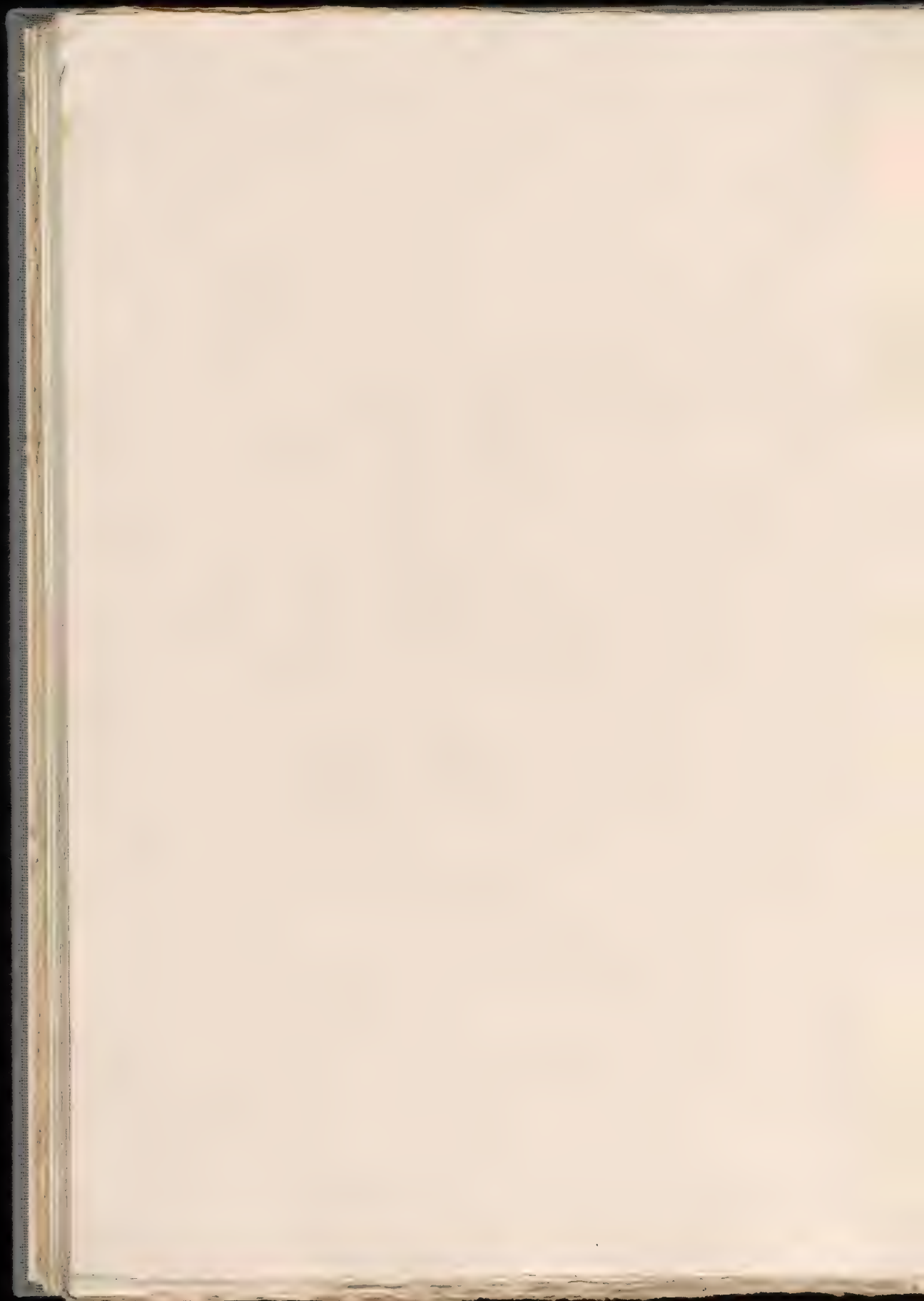


L. 100. - P. 100. - 100.

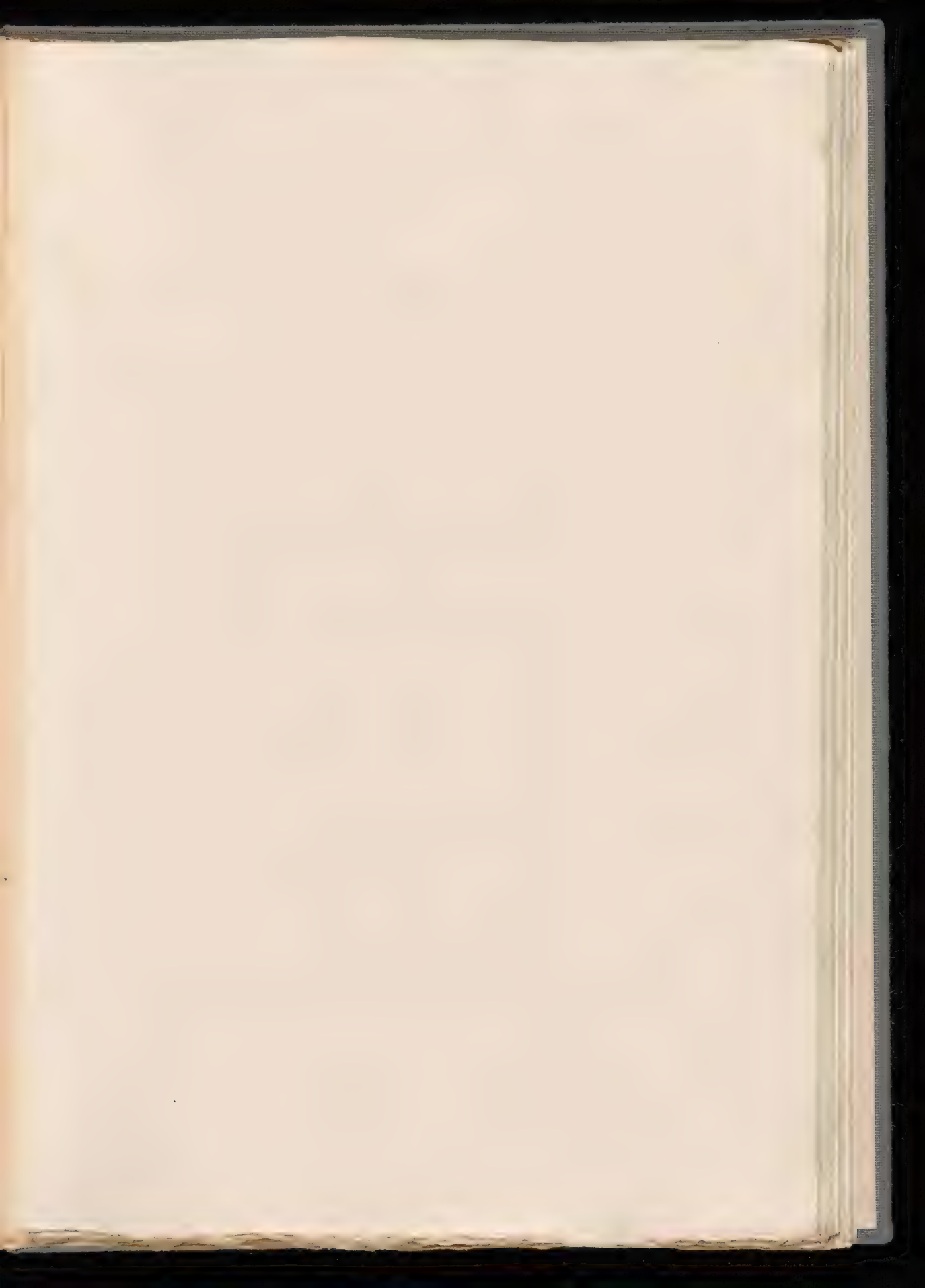
Pl. 38.



The first



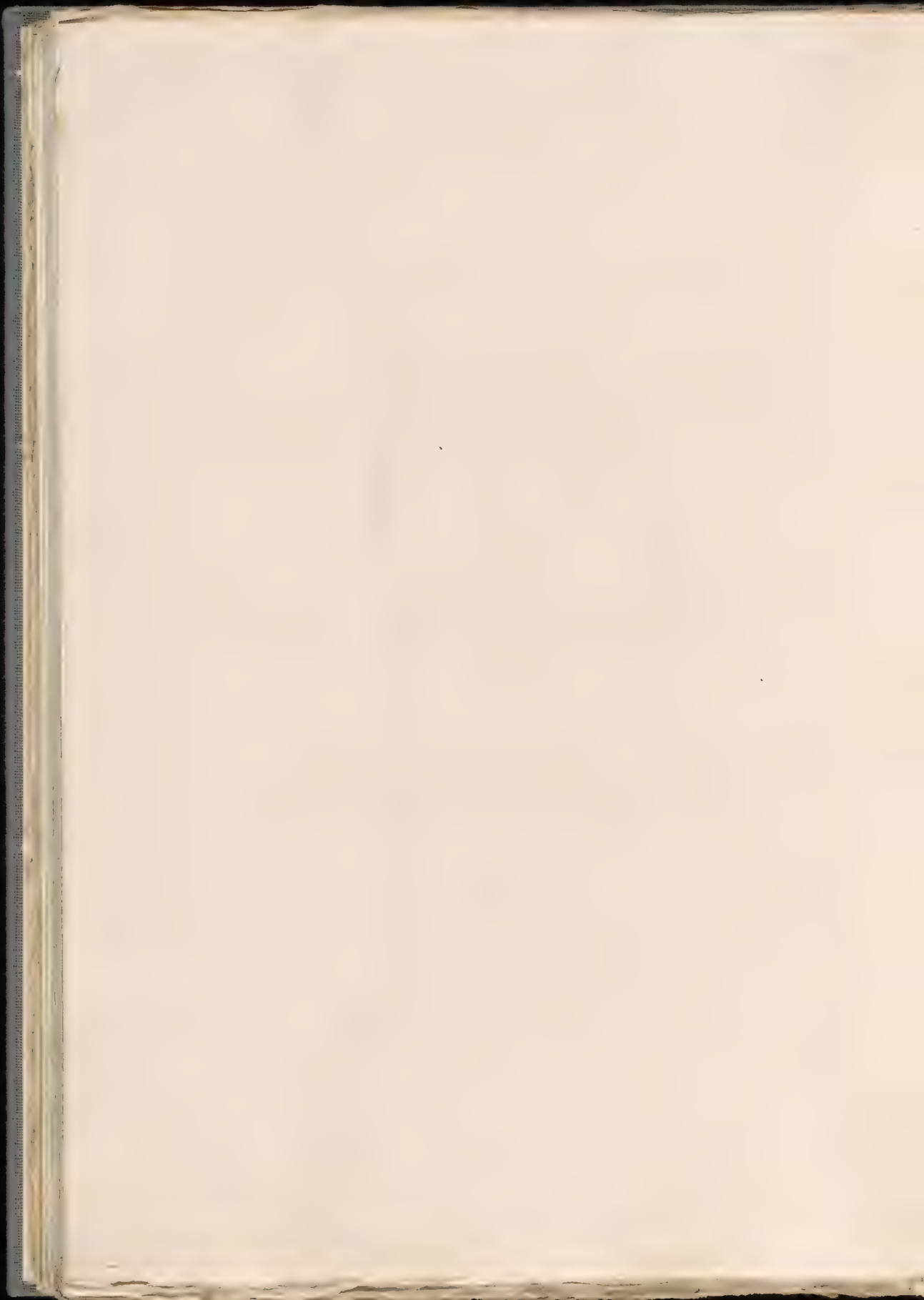




to Paris, etc.

*It is a fact that the*









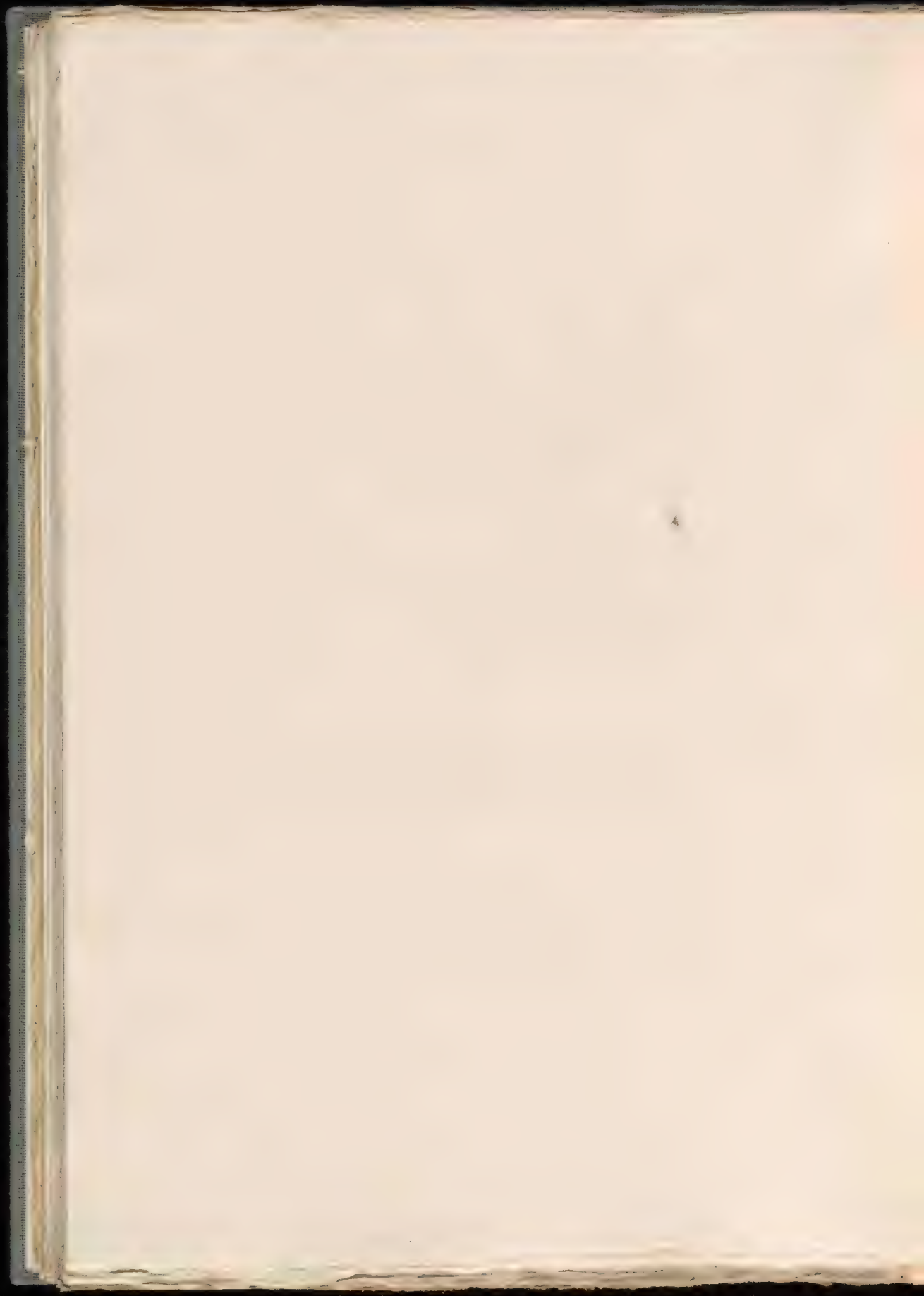


170. 181

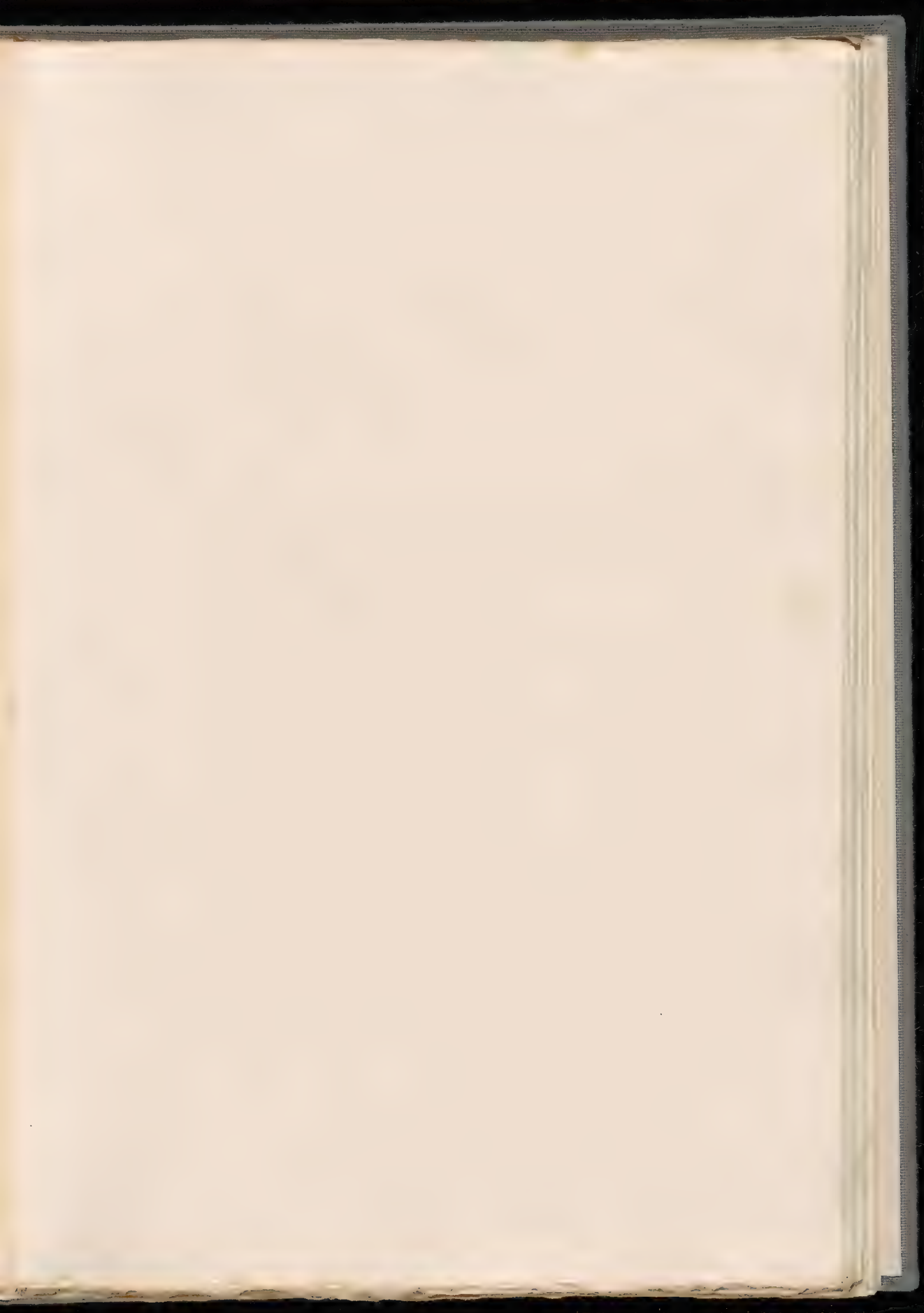
170. 181

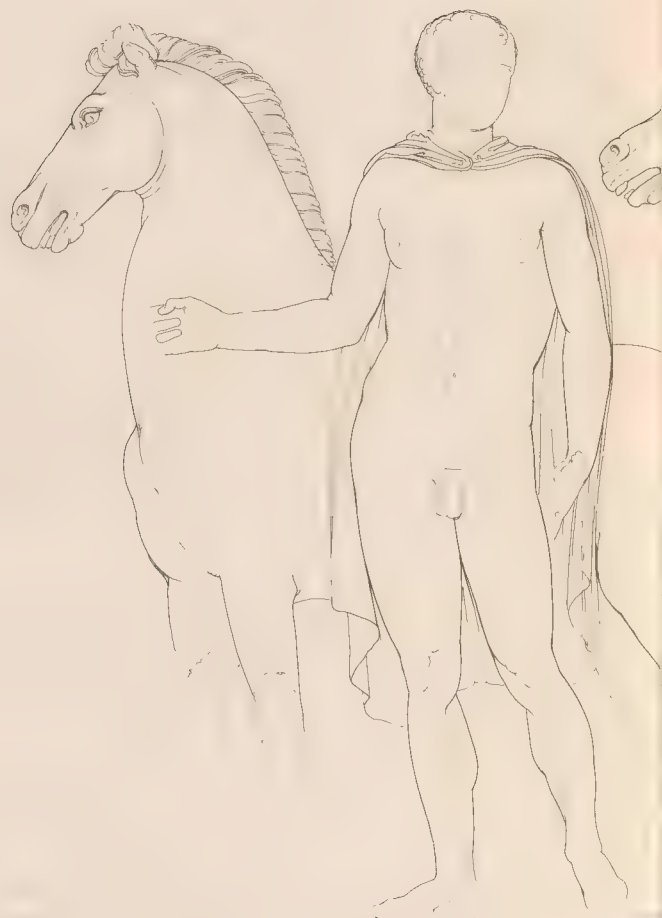
Pl. 40.







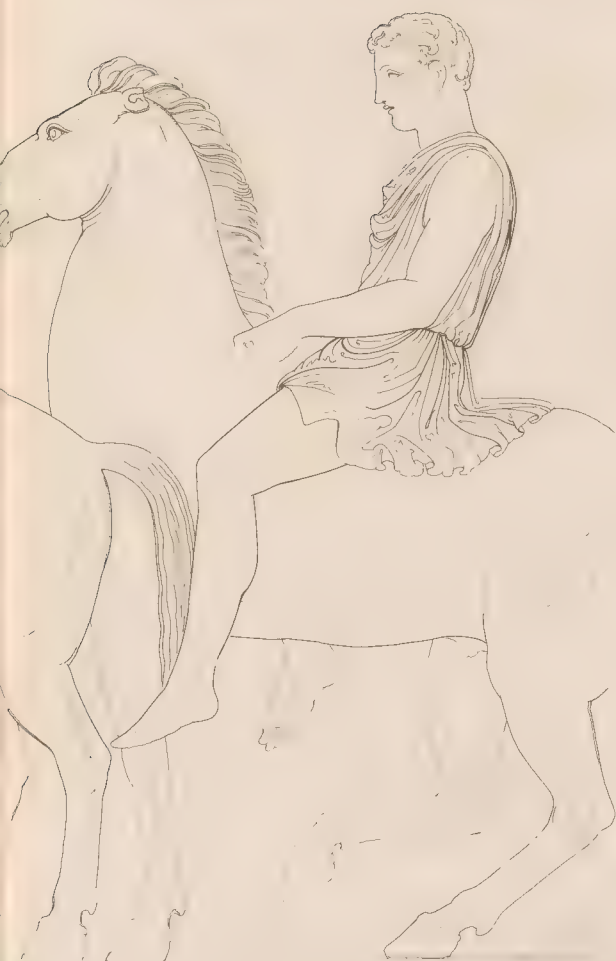


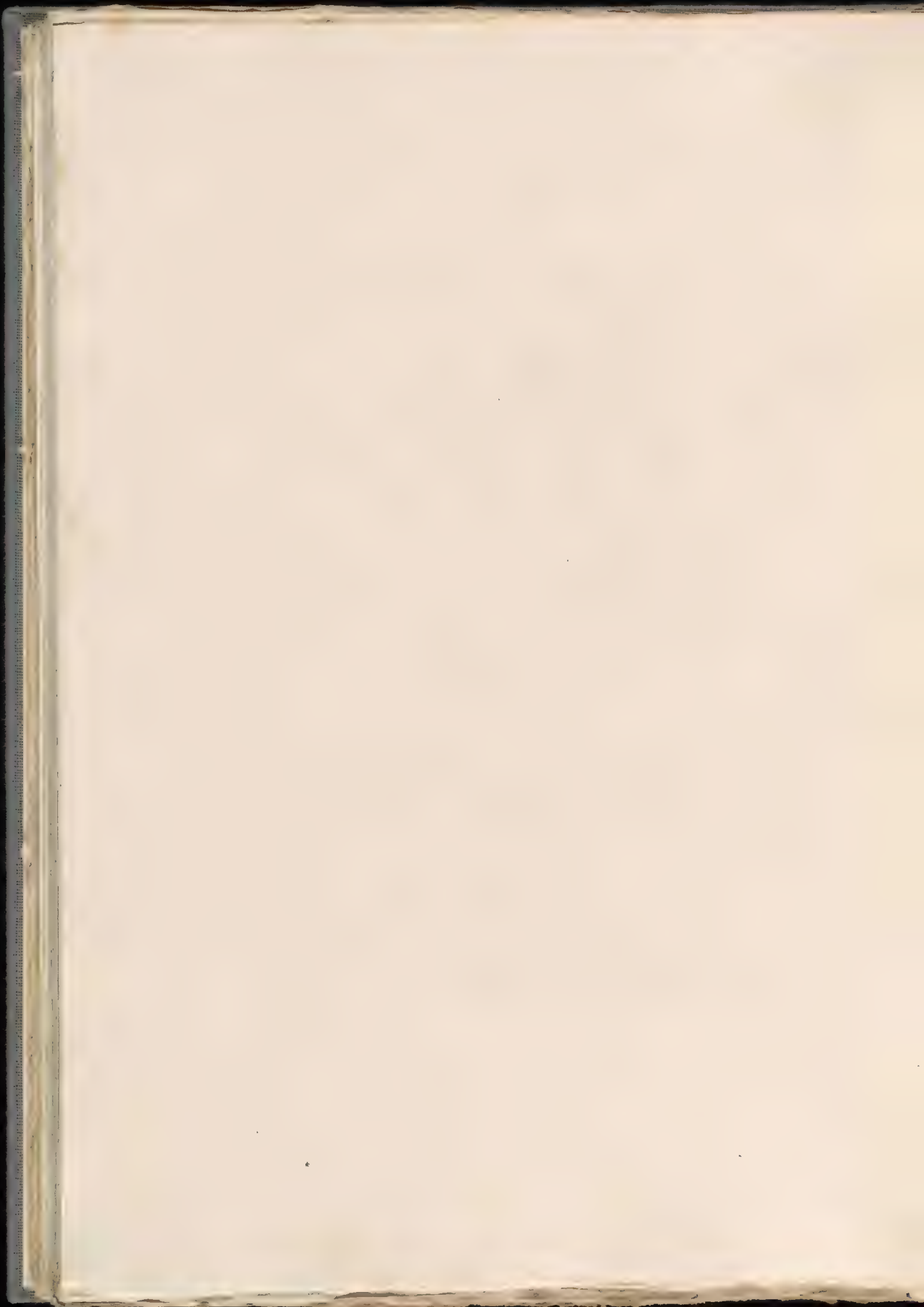


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1. 100. 100.

Pl. 44.







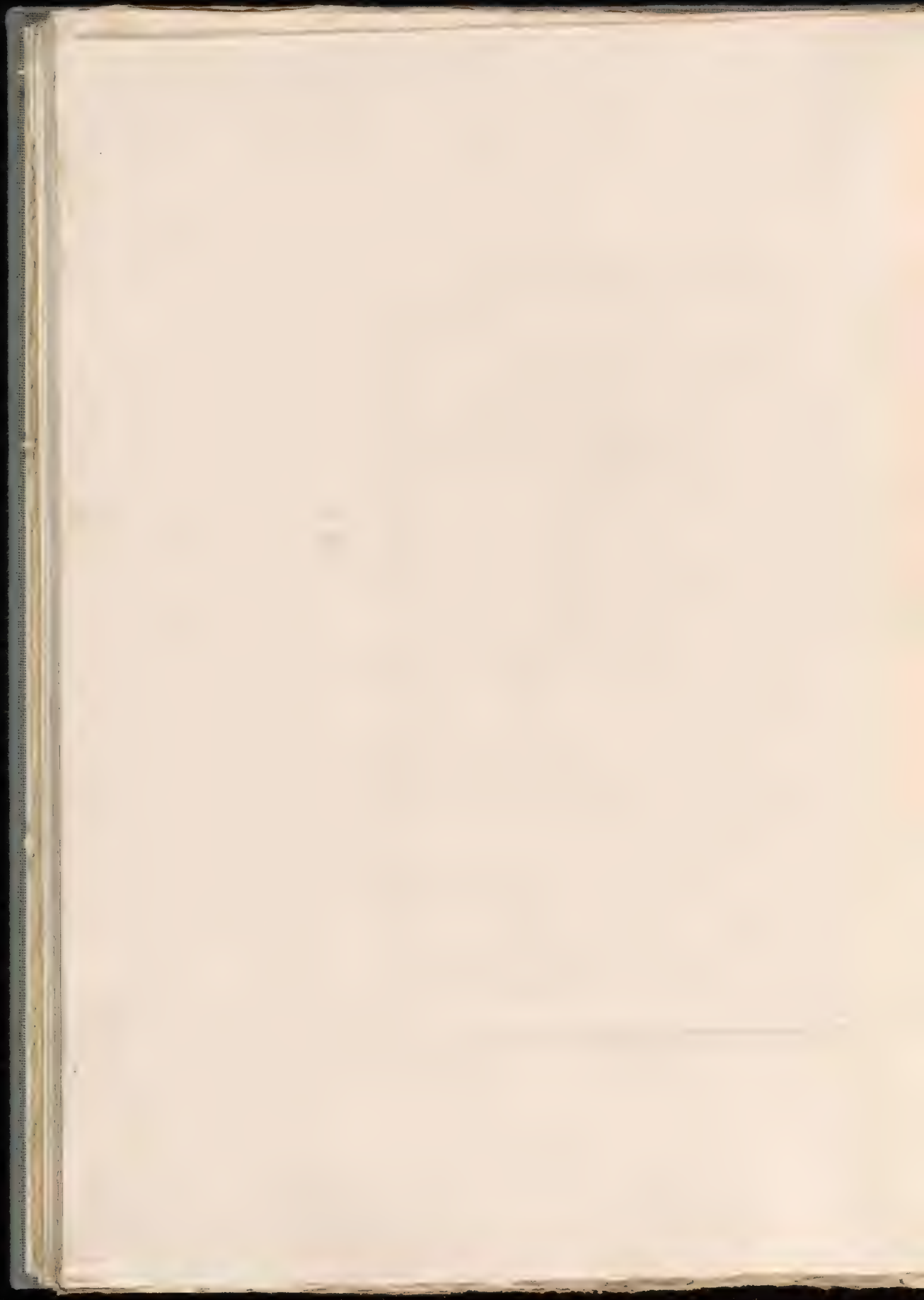




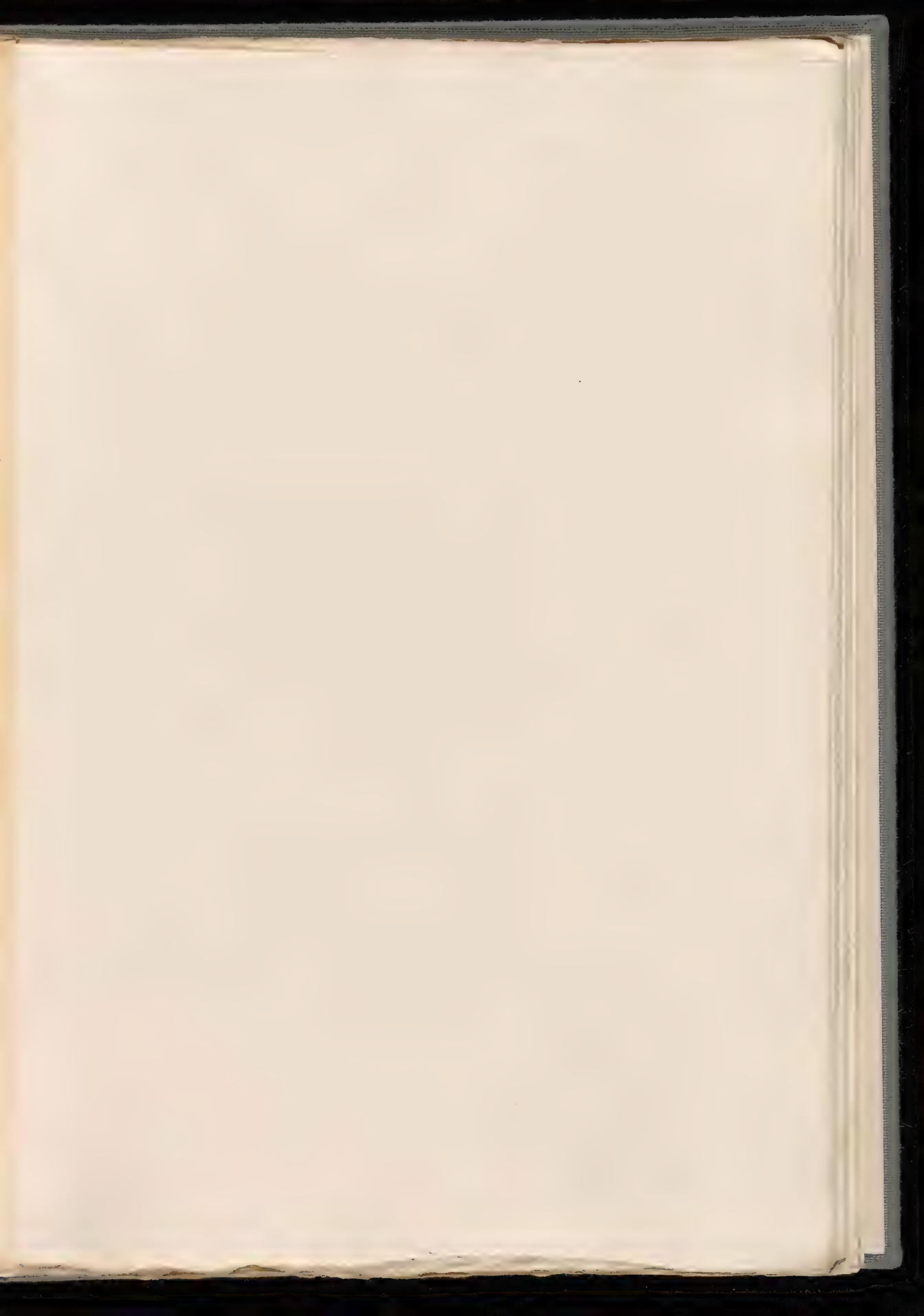
R. Ross del.

Pl. 12.





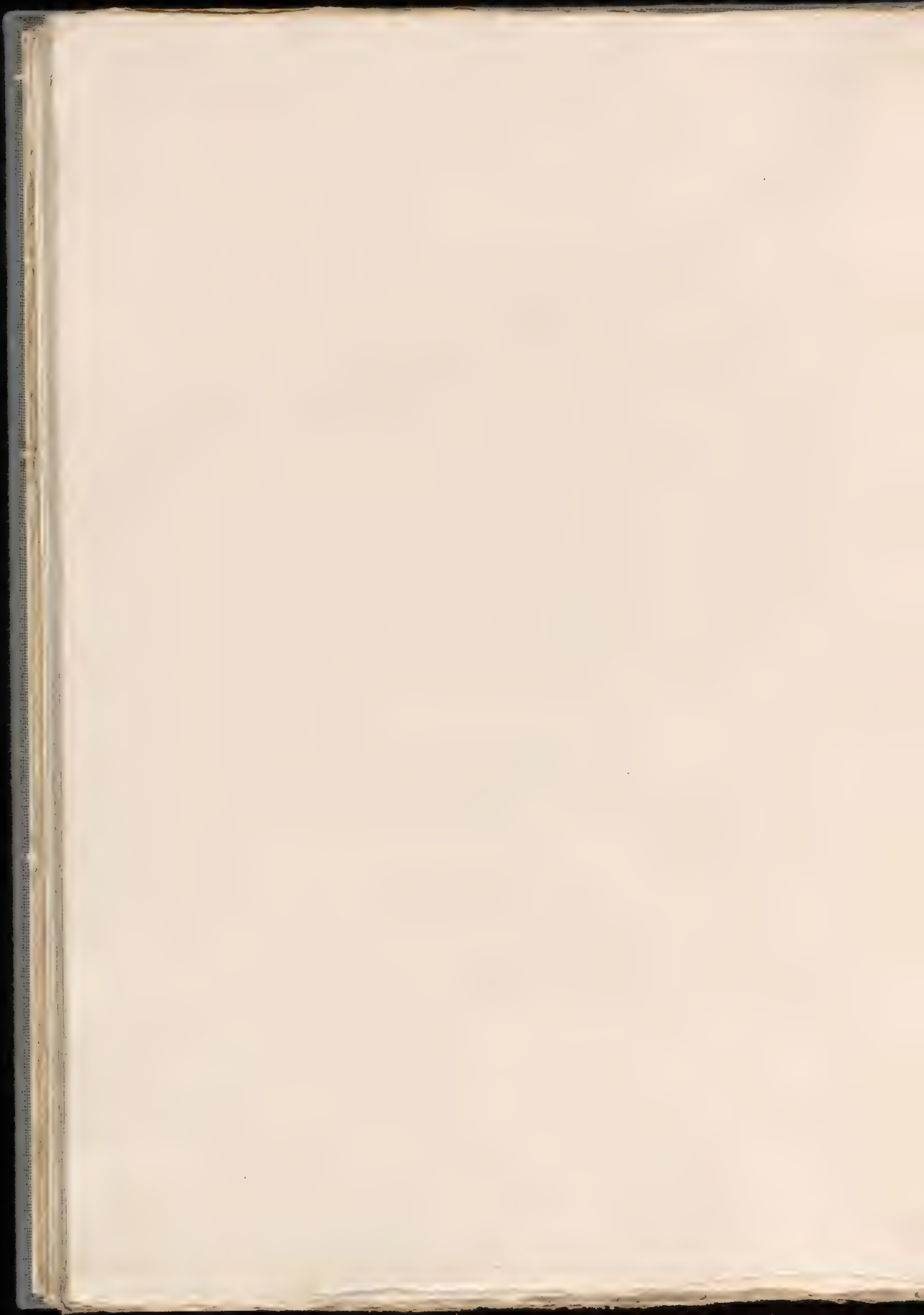




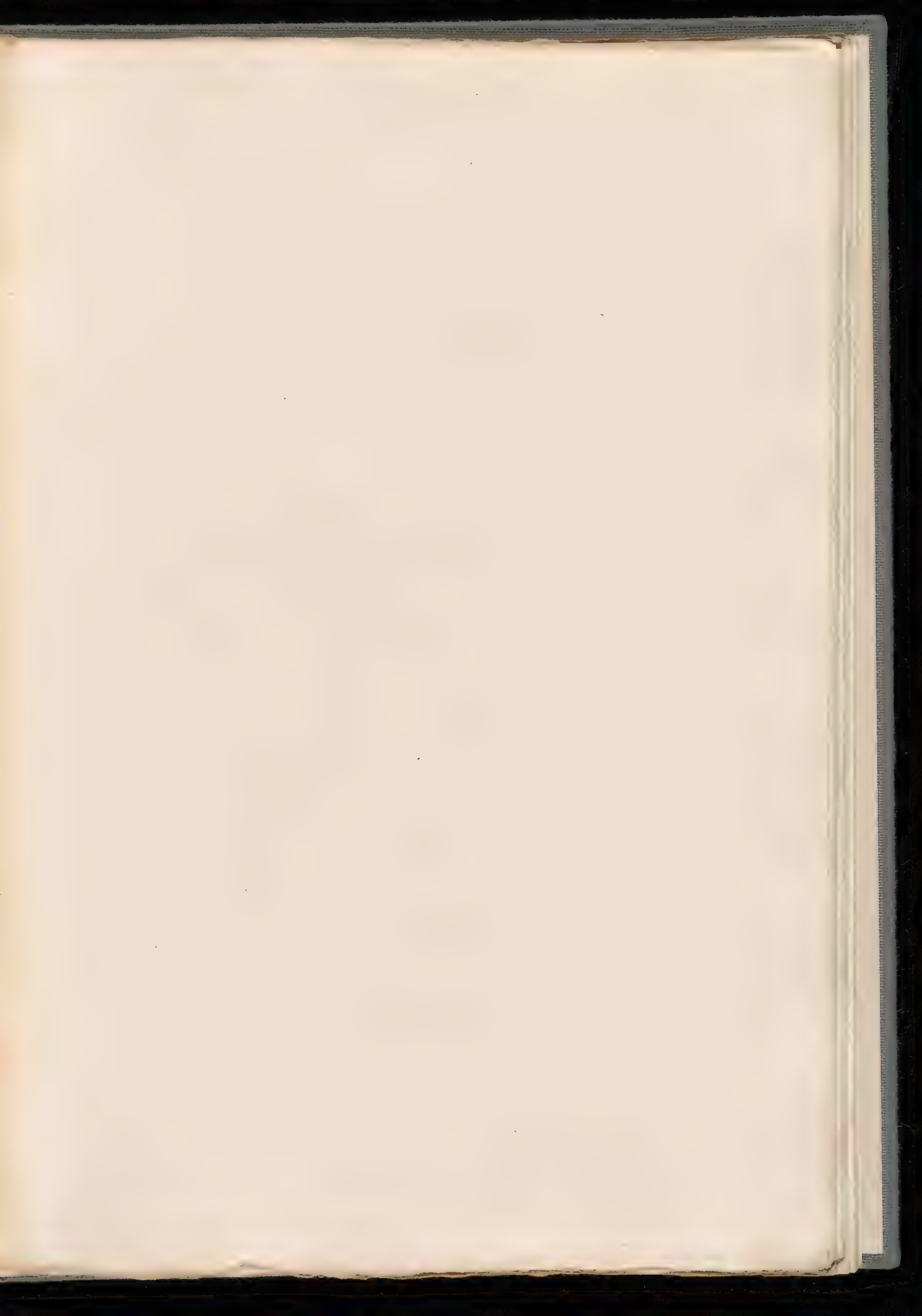


Pl. 10.











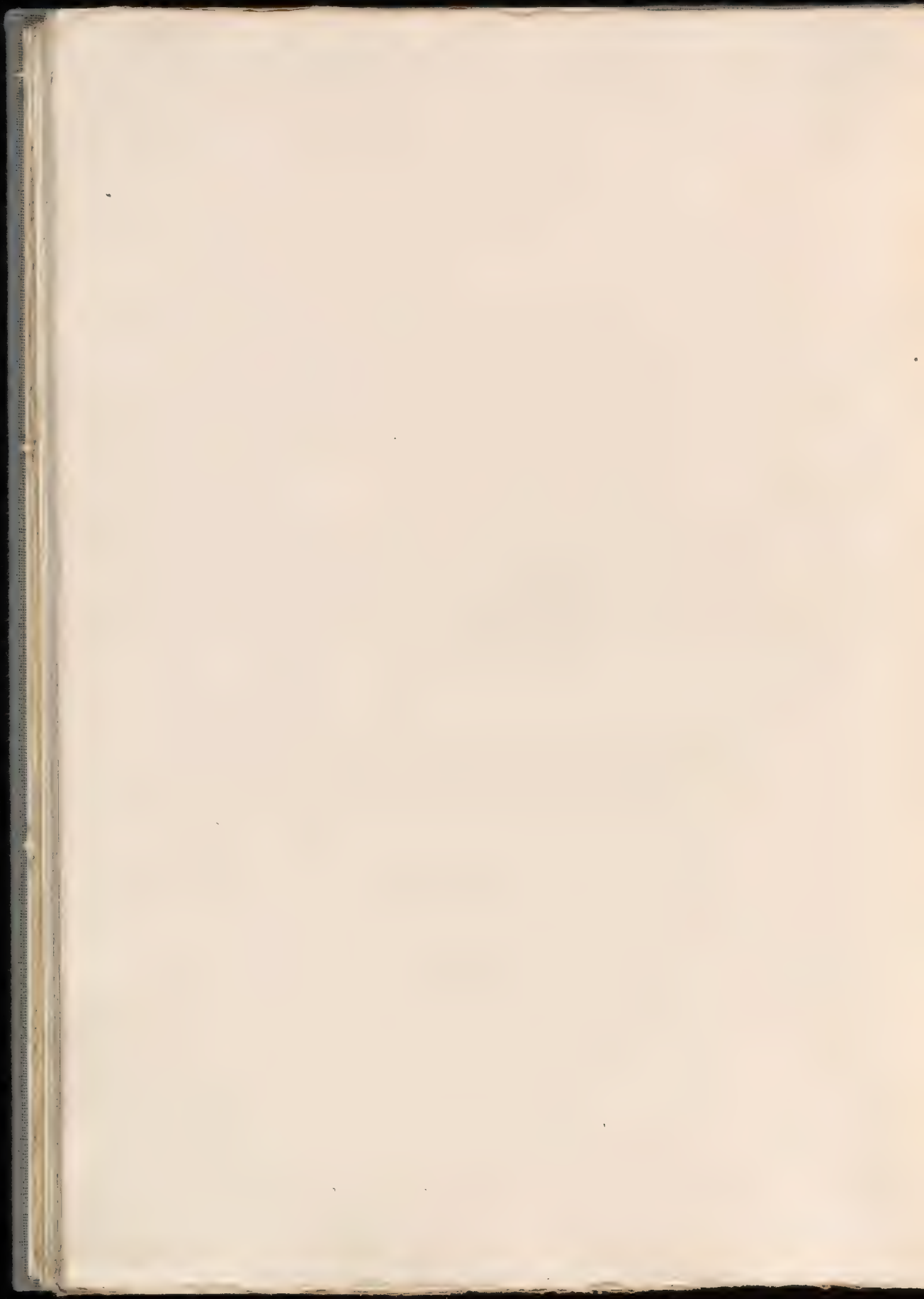
8 x 12. 207

London. 1840.



Alfred von der Leyen

Pl. 10. 10.









Plato del

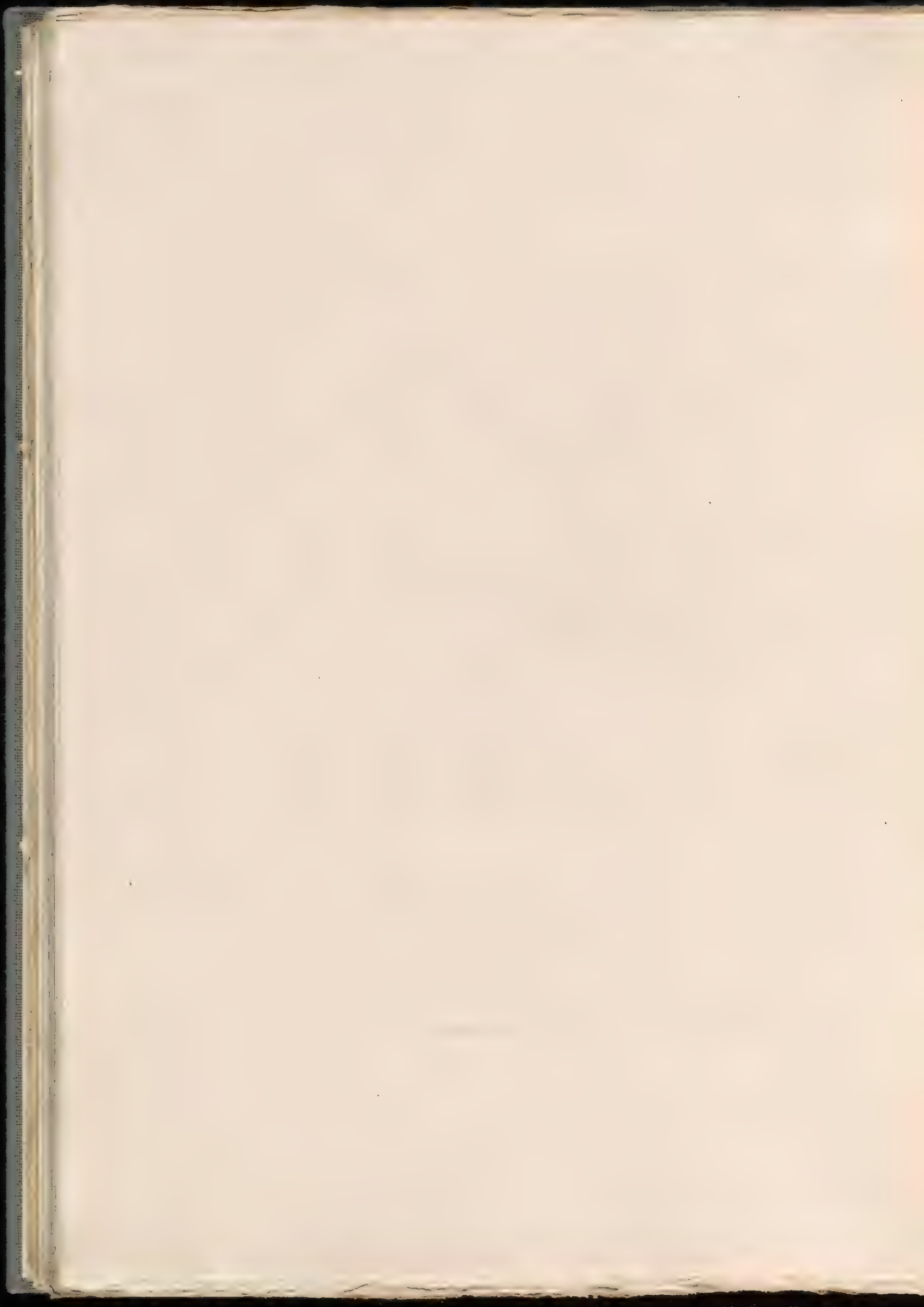
Lionel P. Allen

Pl. 15.



1800-1801

1800-1801

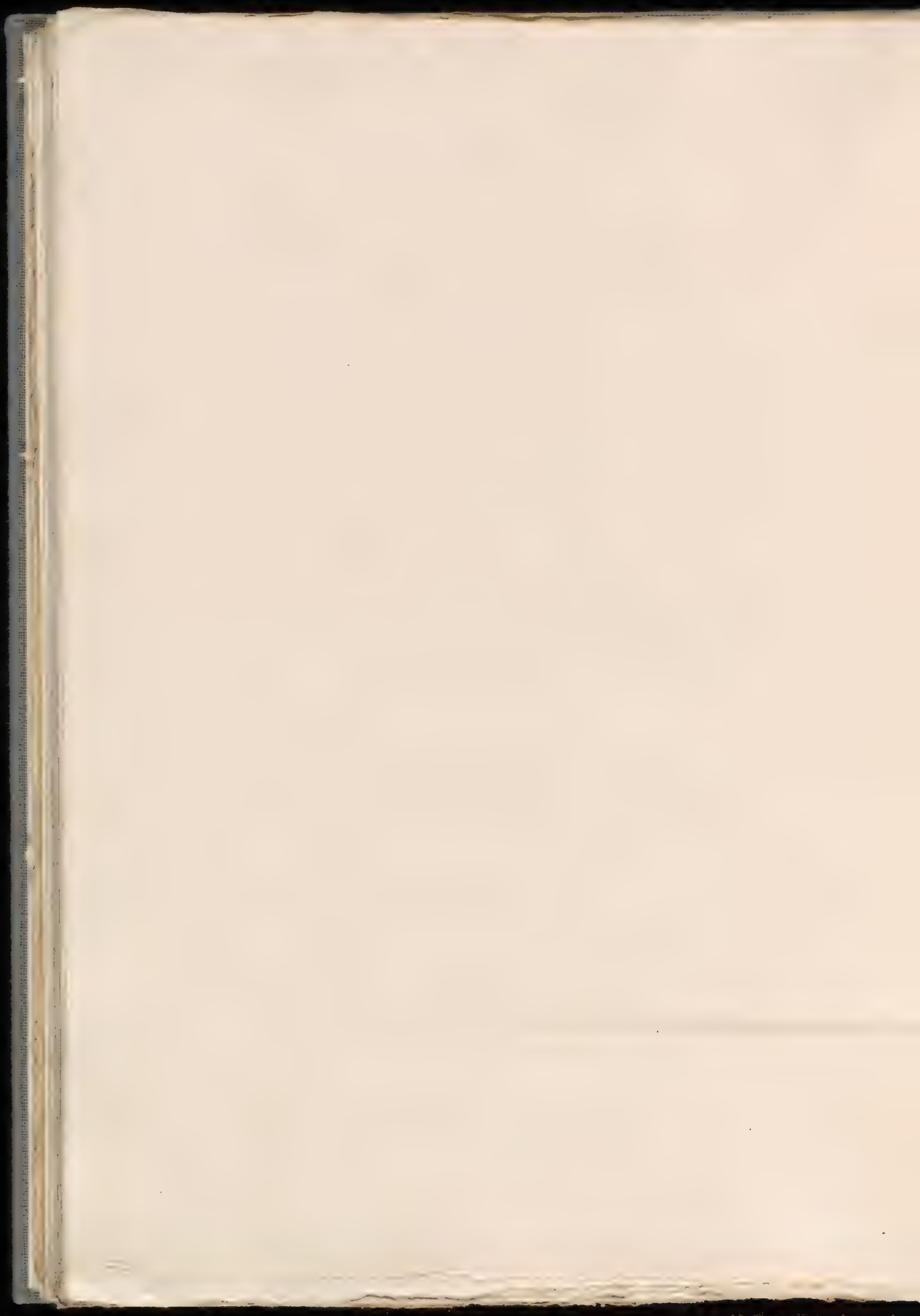




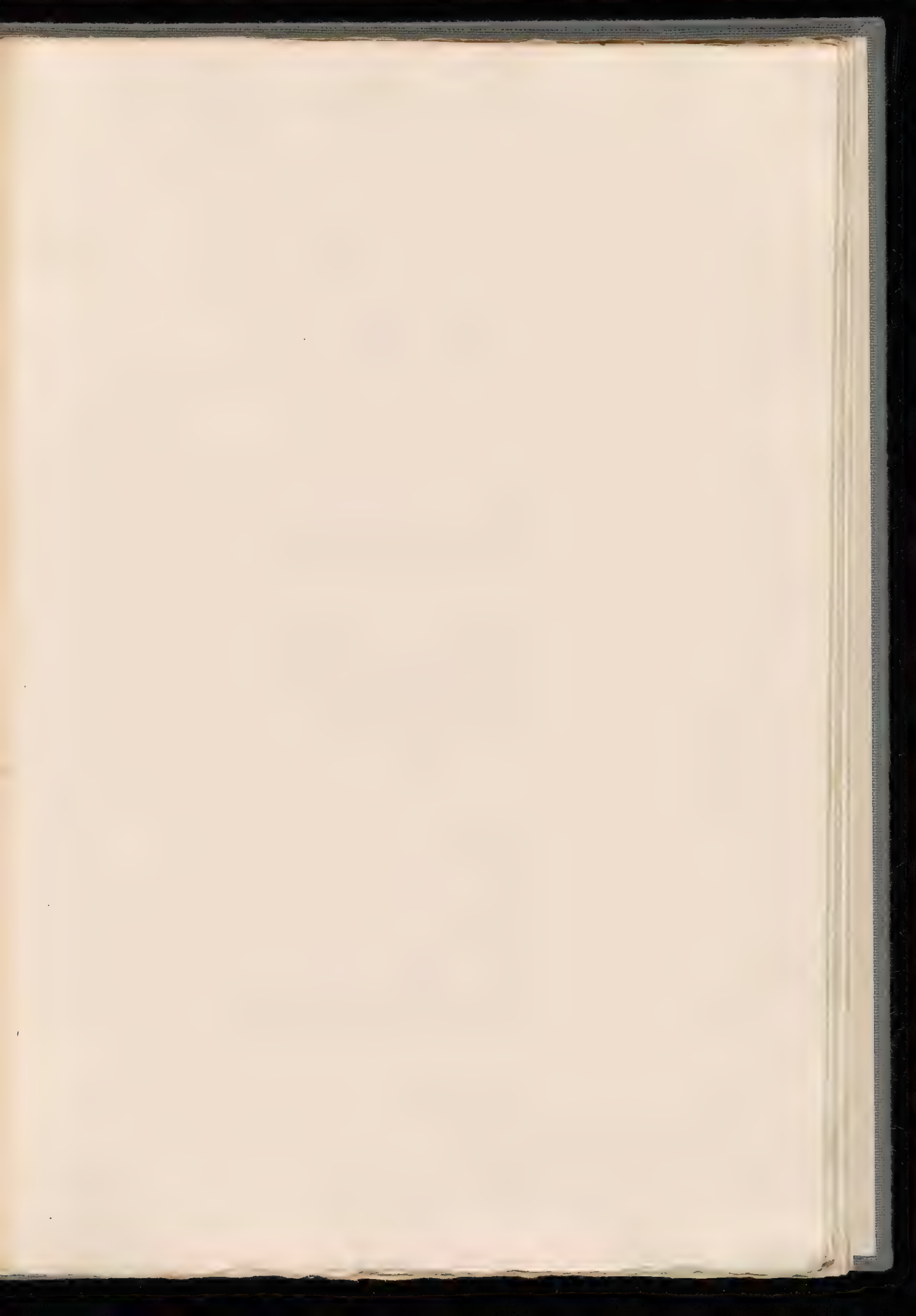














R. J. van der

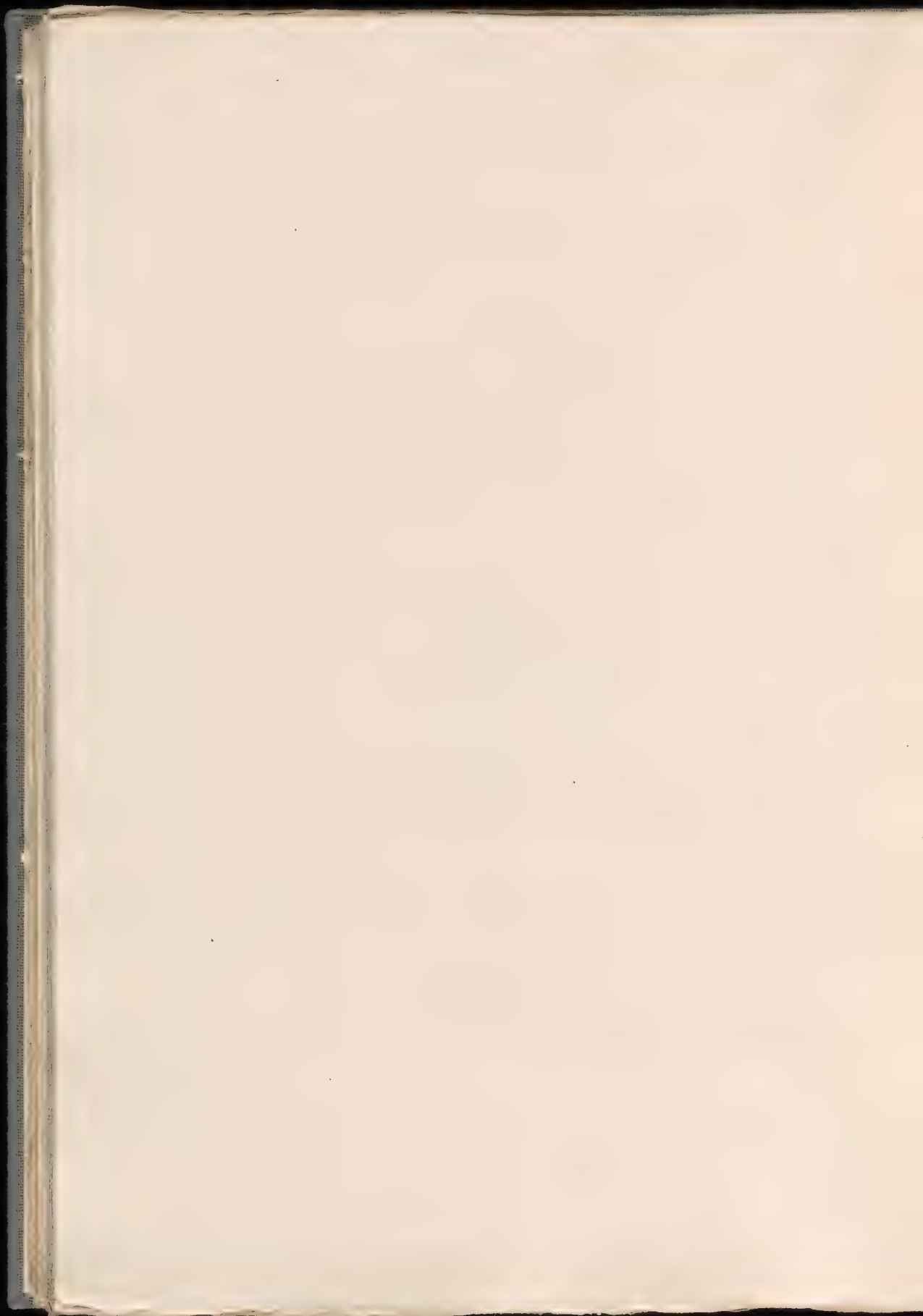
London, Exh. 1861

Pl. 17

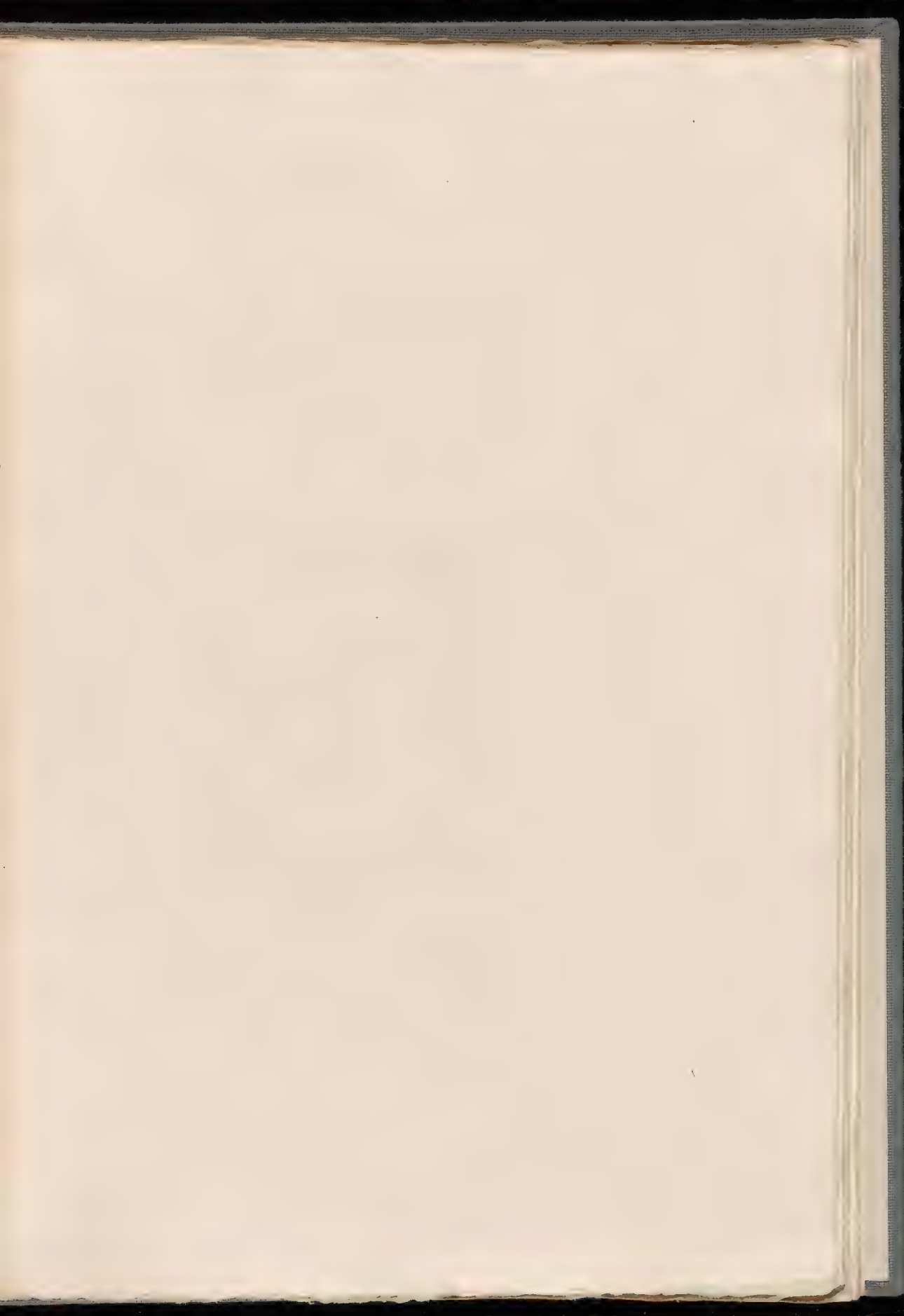


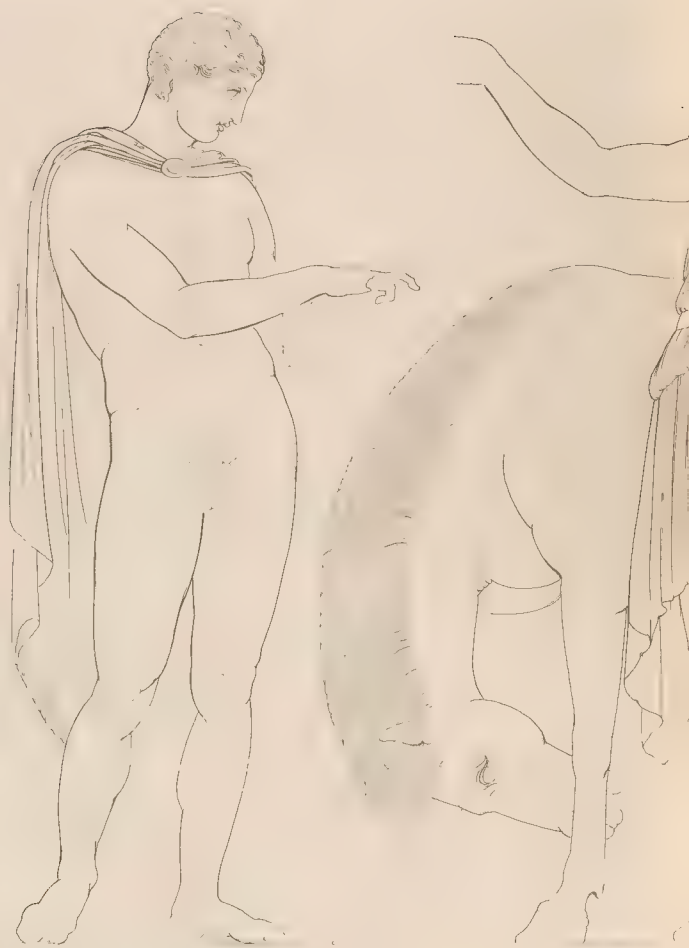
1. 11. 1890. 1000.

1. 1. 1890.



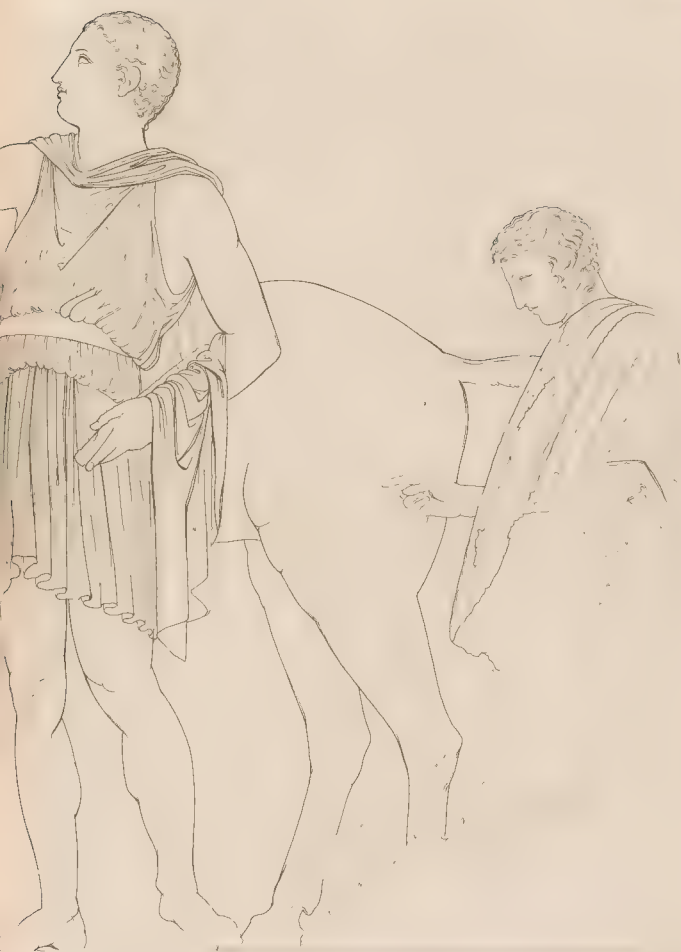


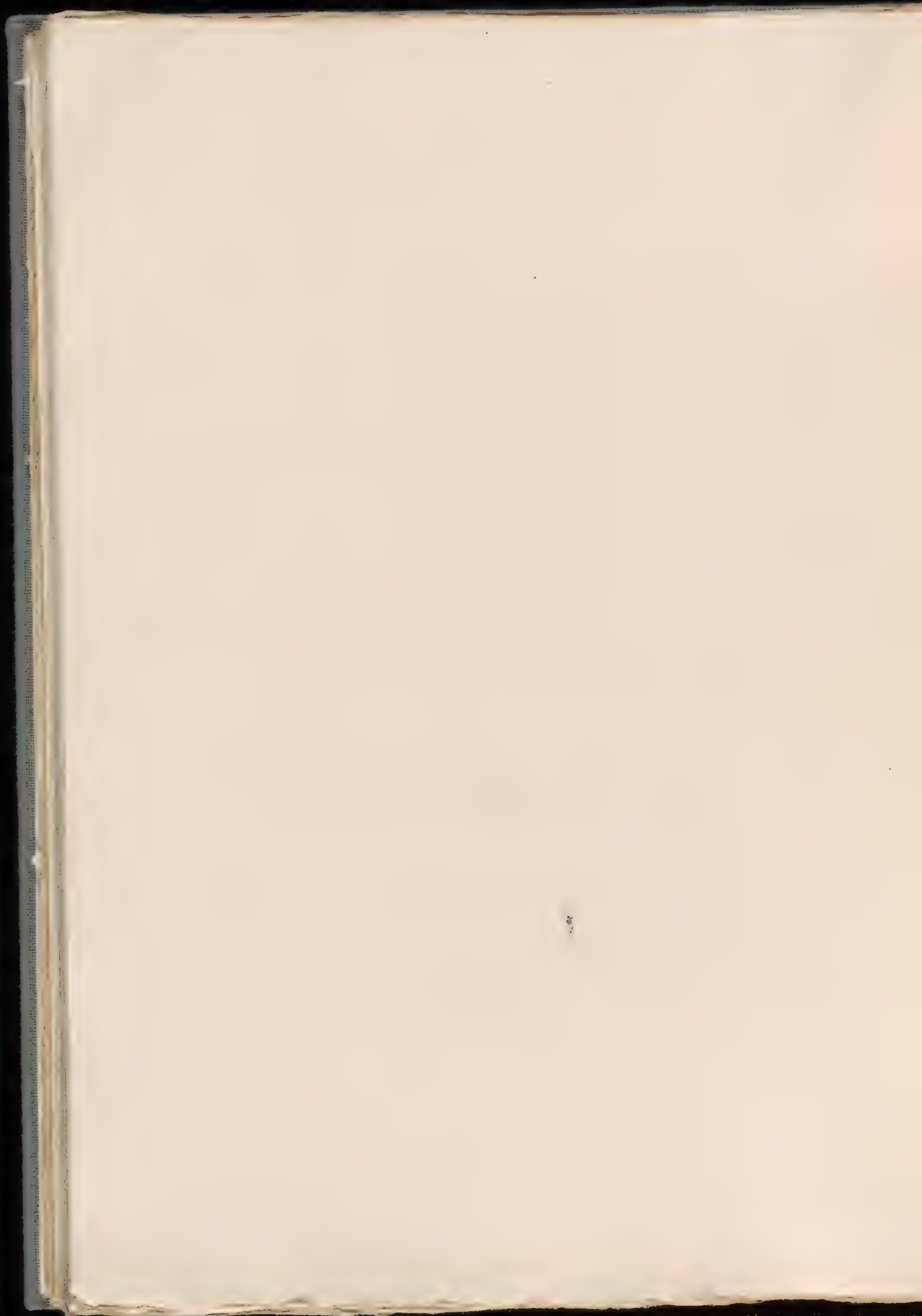




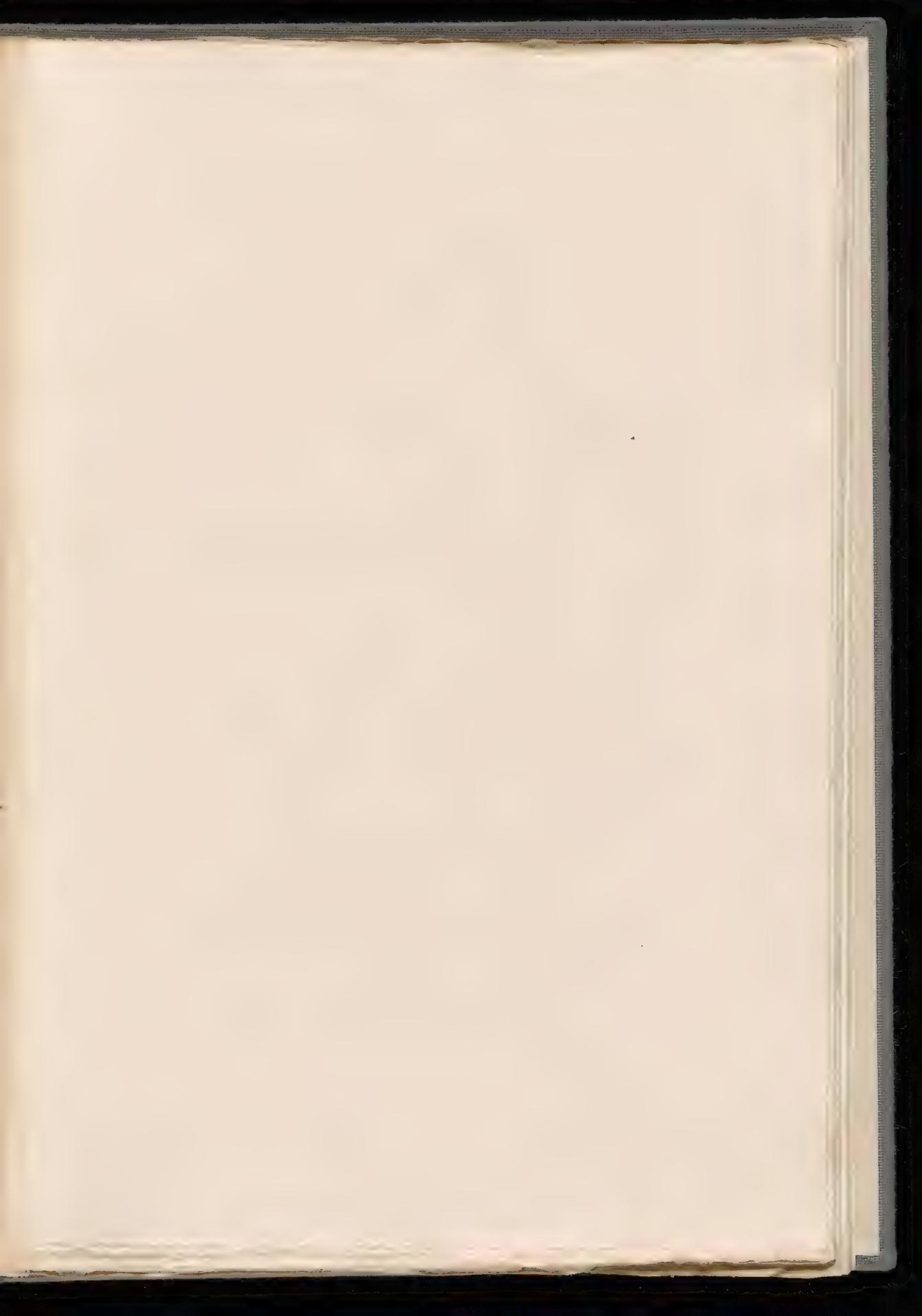
R. del

Pl. 18.











N° 1000 - 201

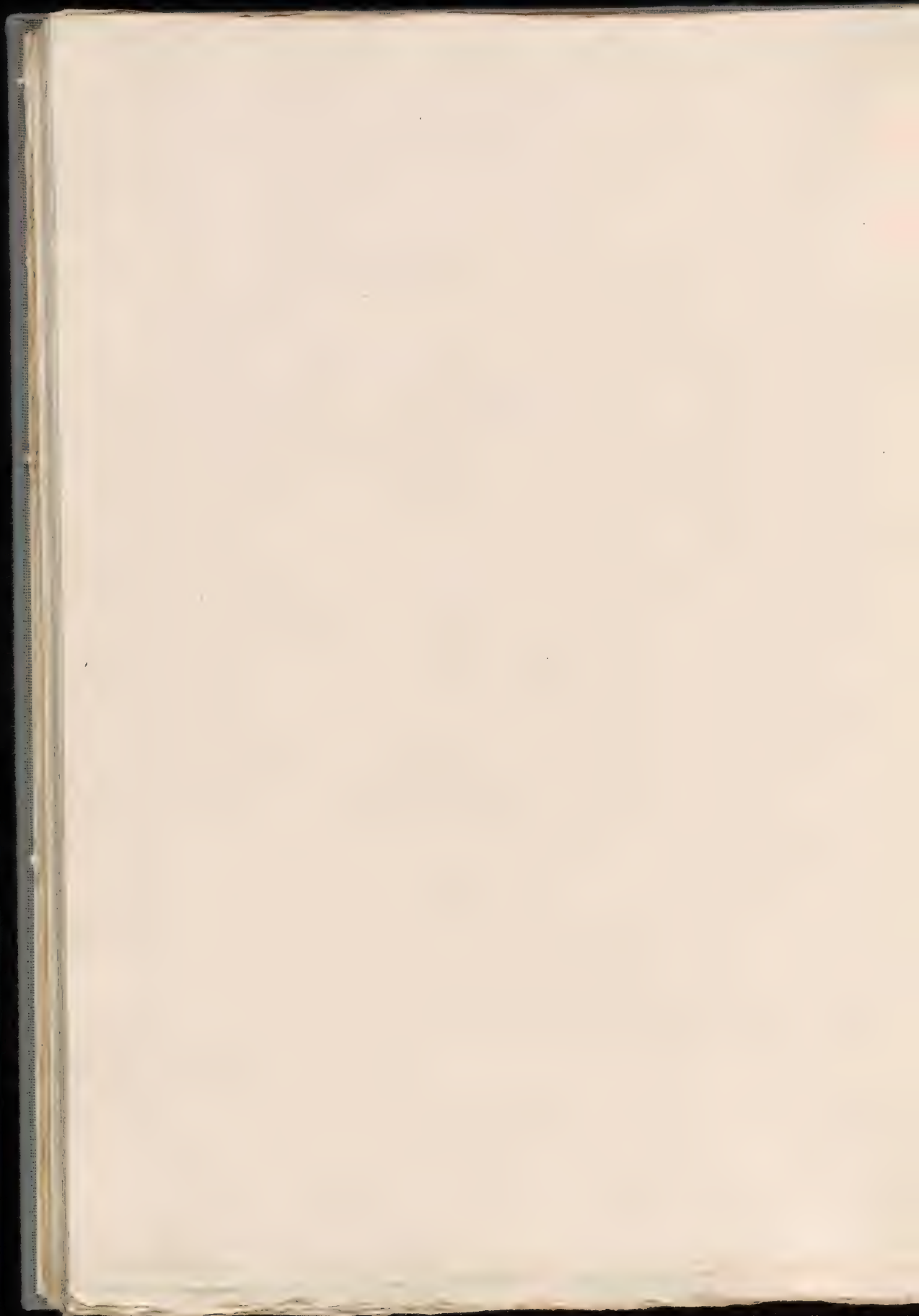
1000 - 201

Pl. 49.



1. Horses. 1. 18.

See 1. 18. 18. 18.









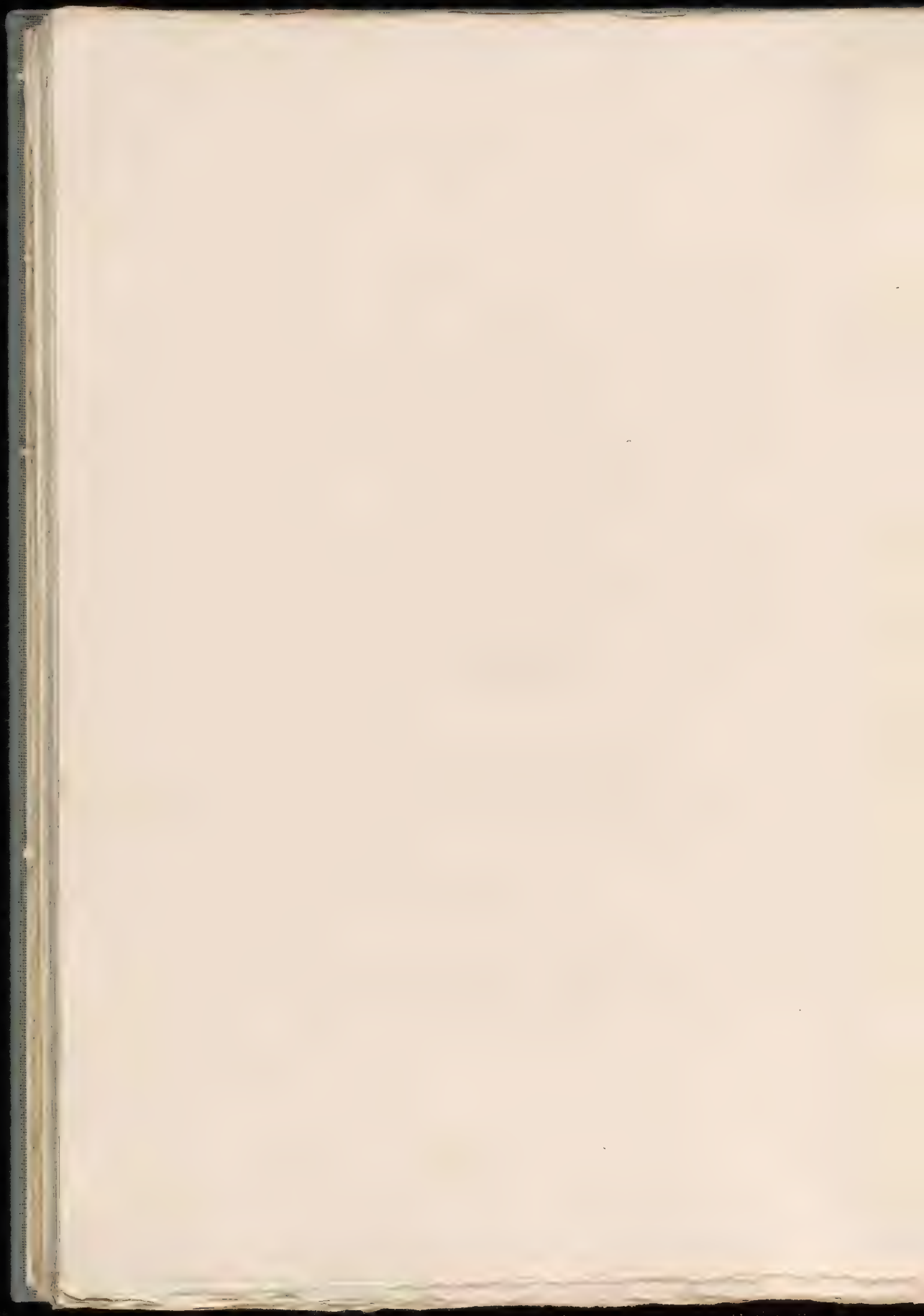
h. l'art del

Je suis, c'est tout

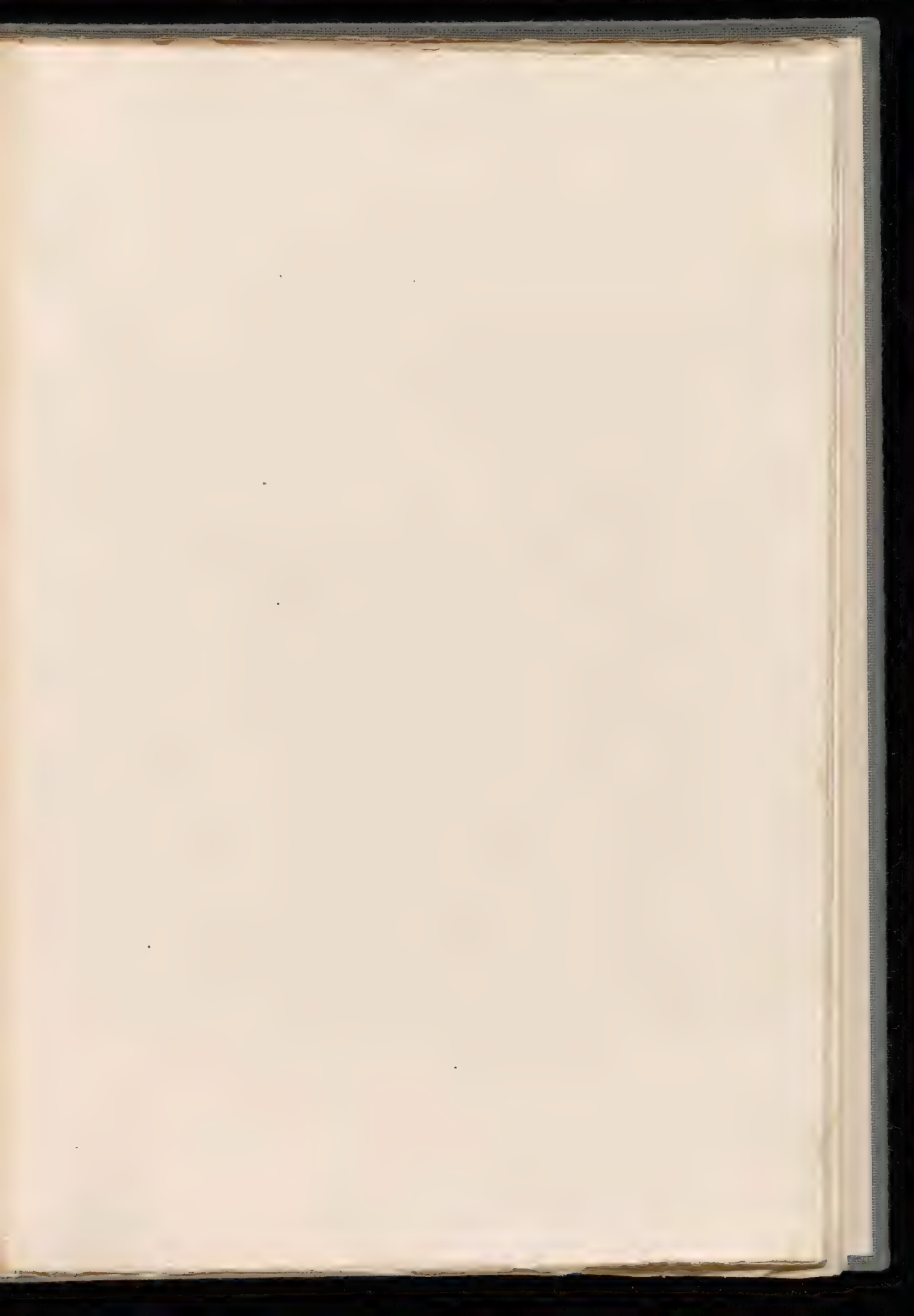
7650



1850-55, 1850-55, 1850-55



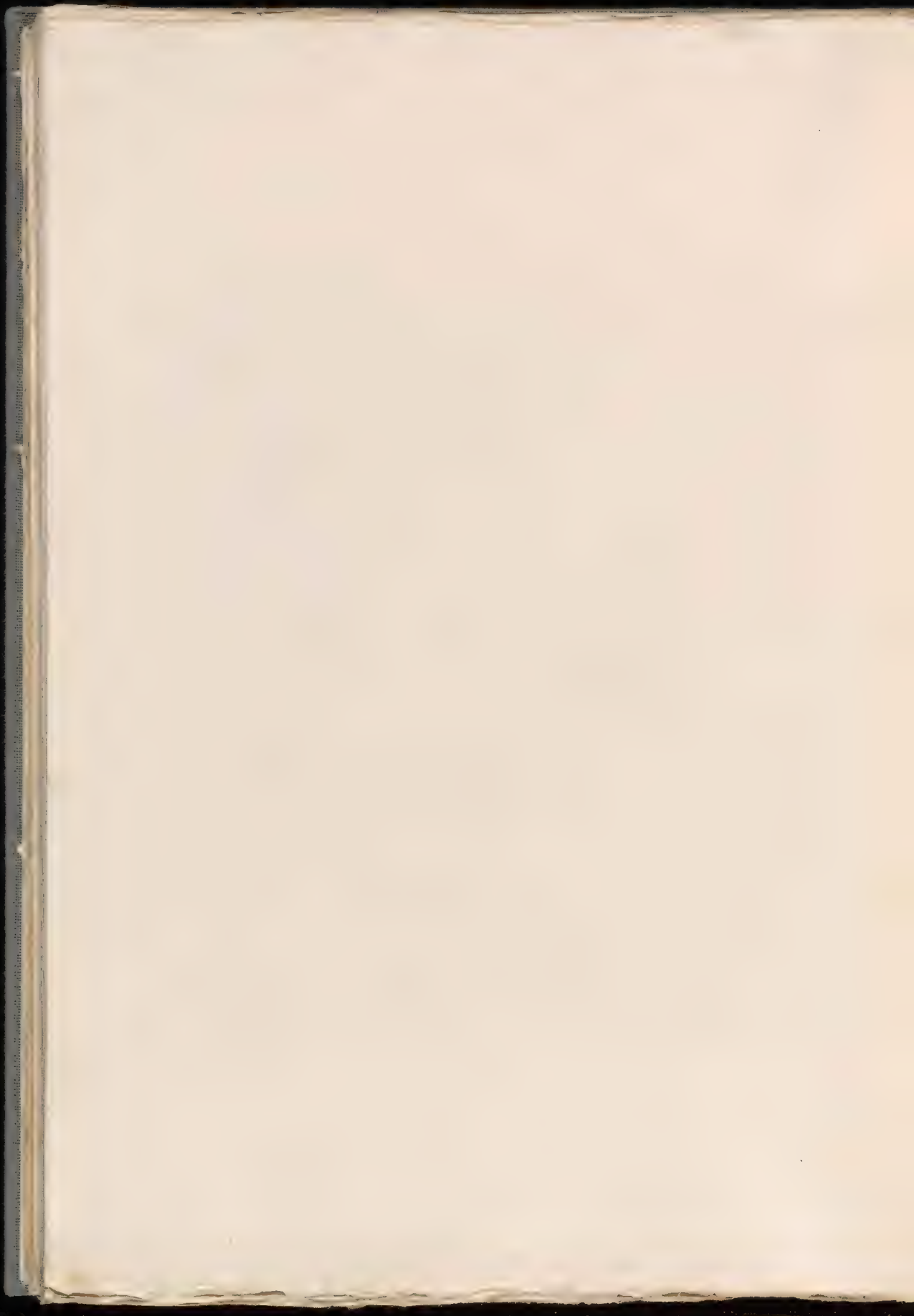




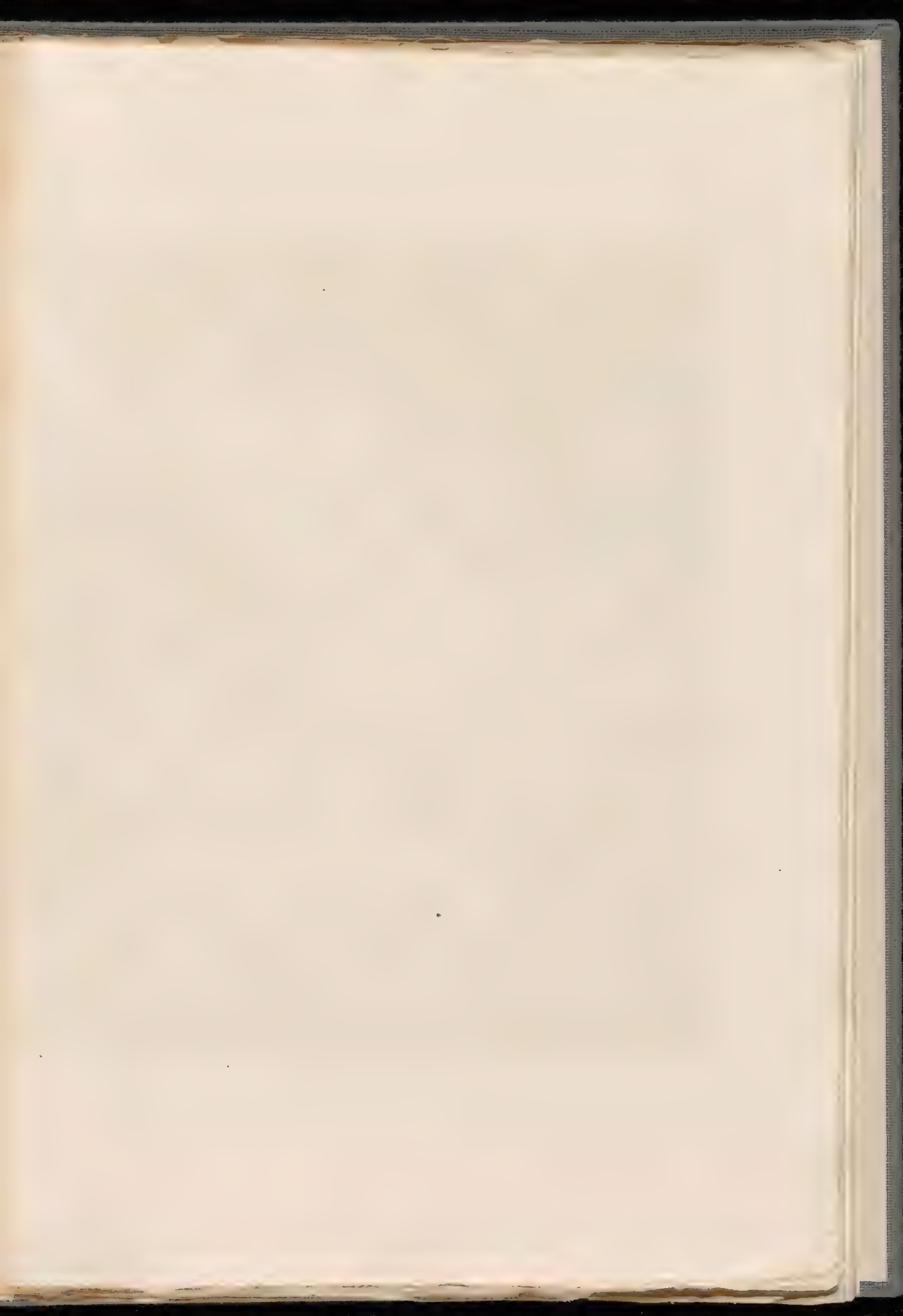
is Pure Sol

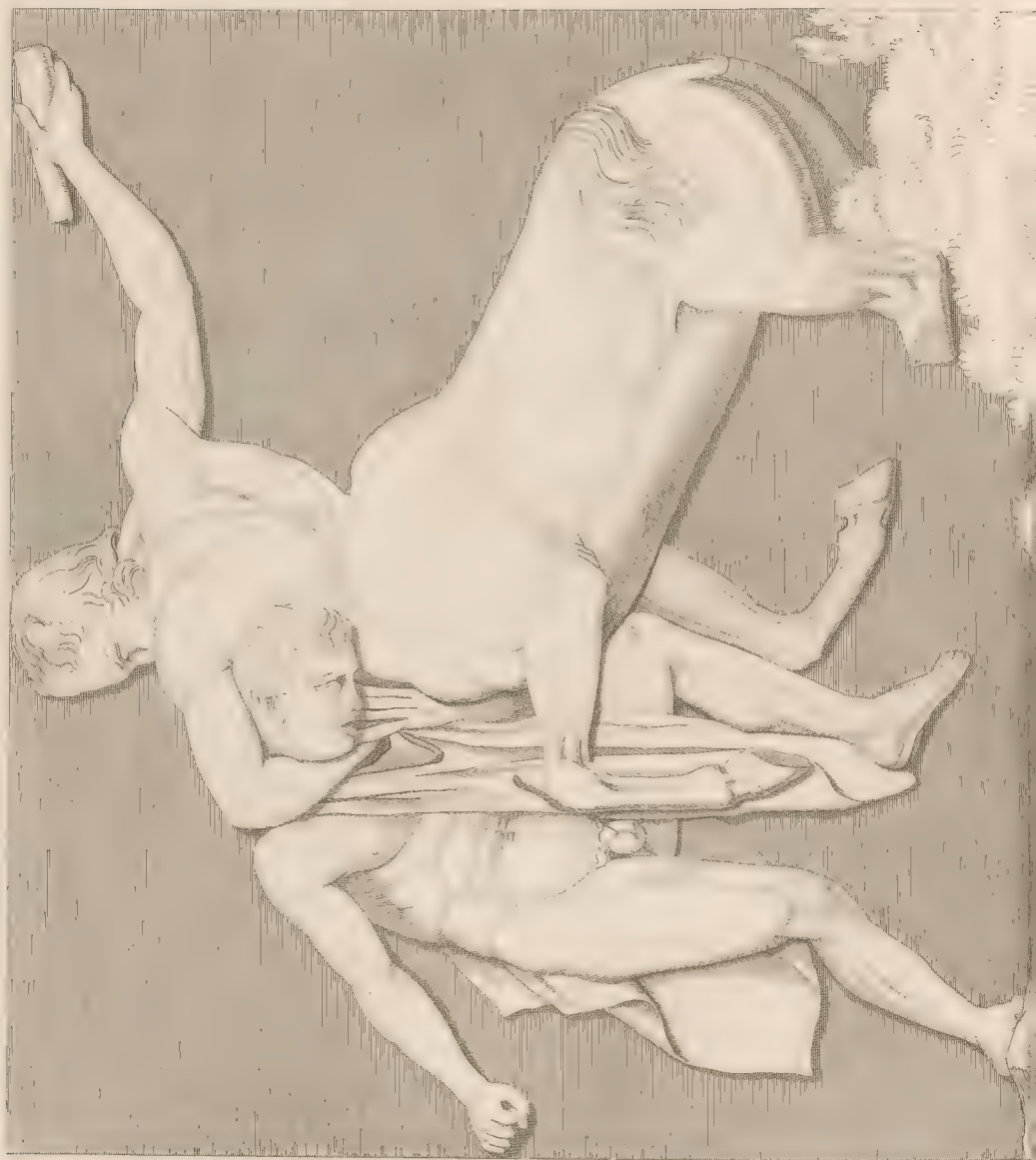
*L. L.*

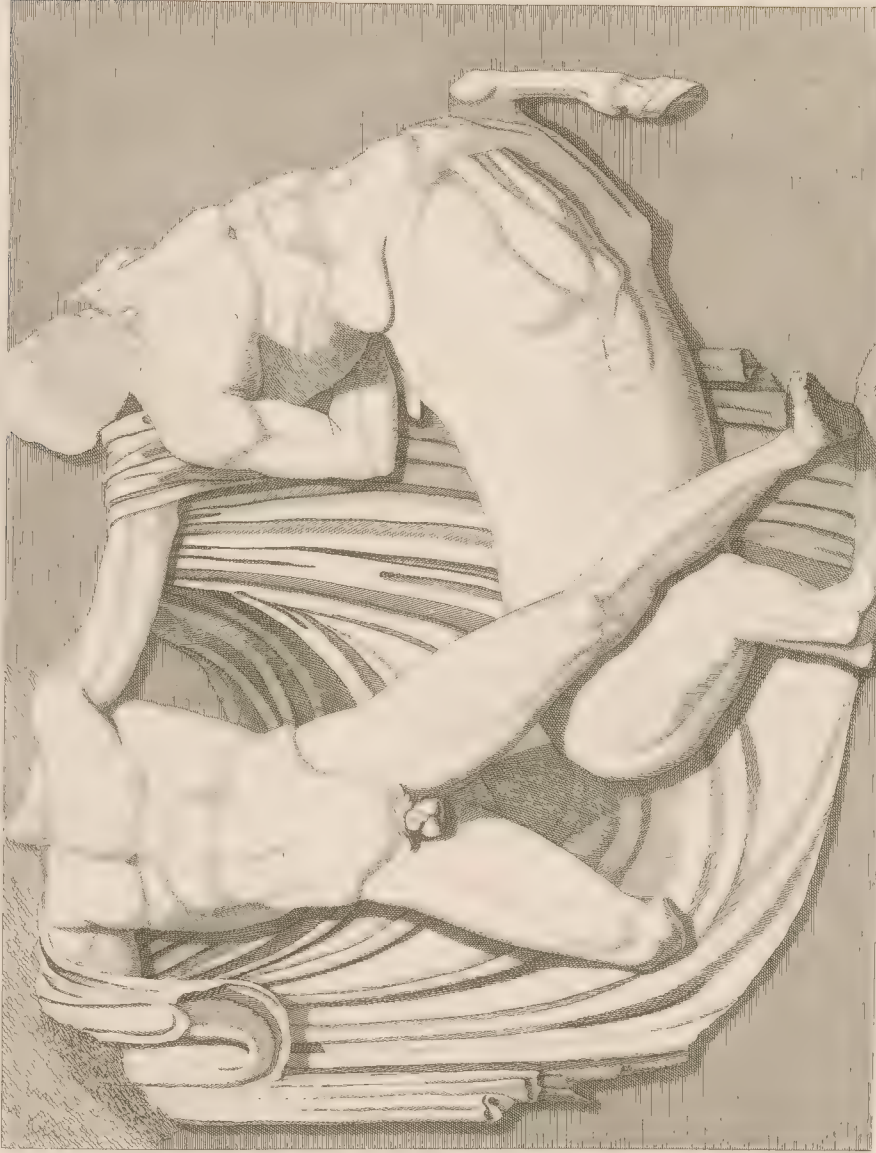


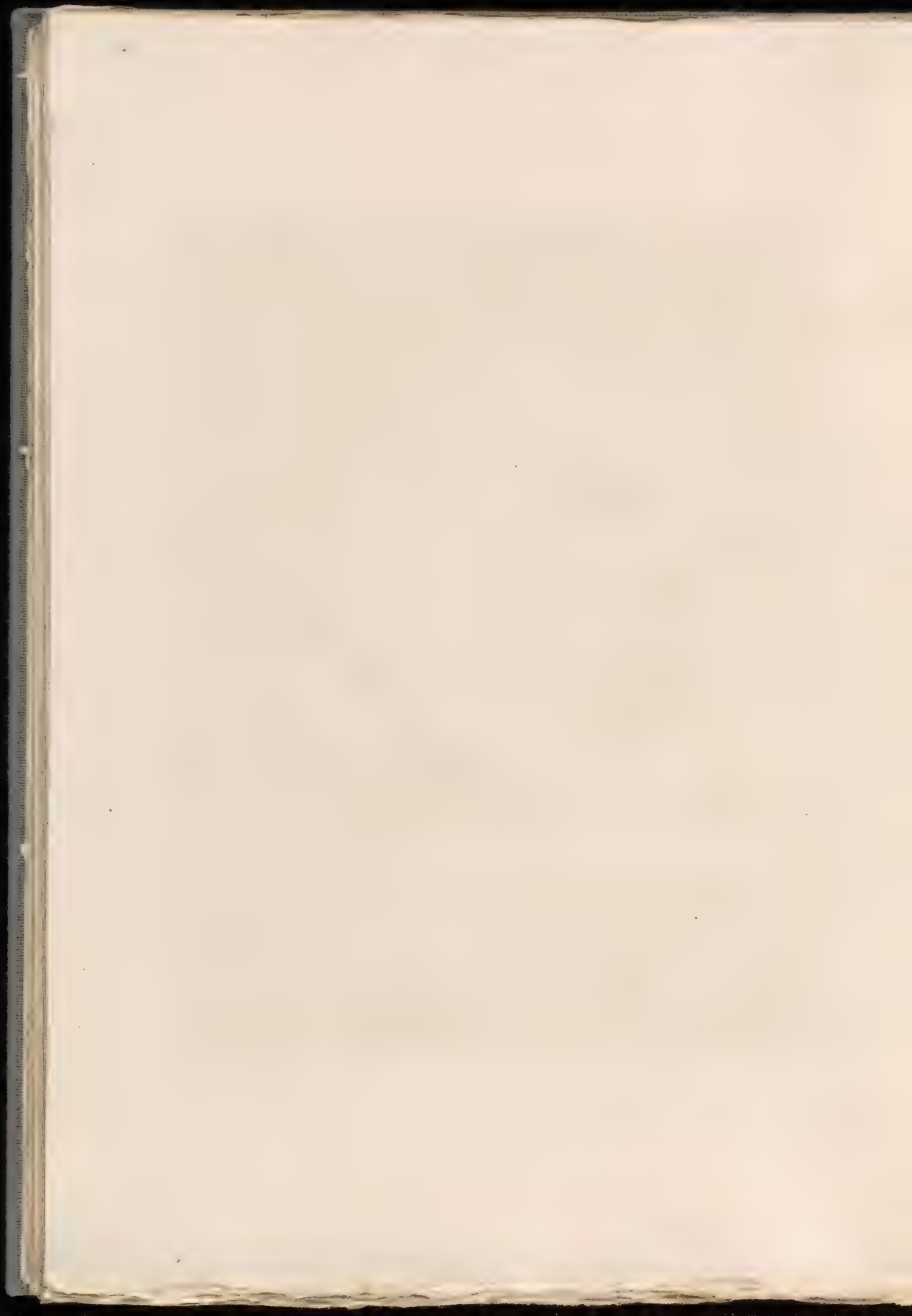










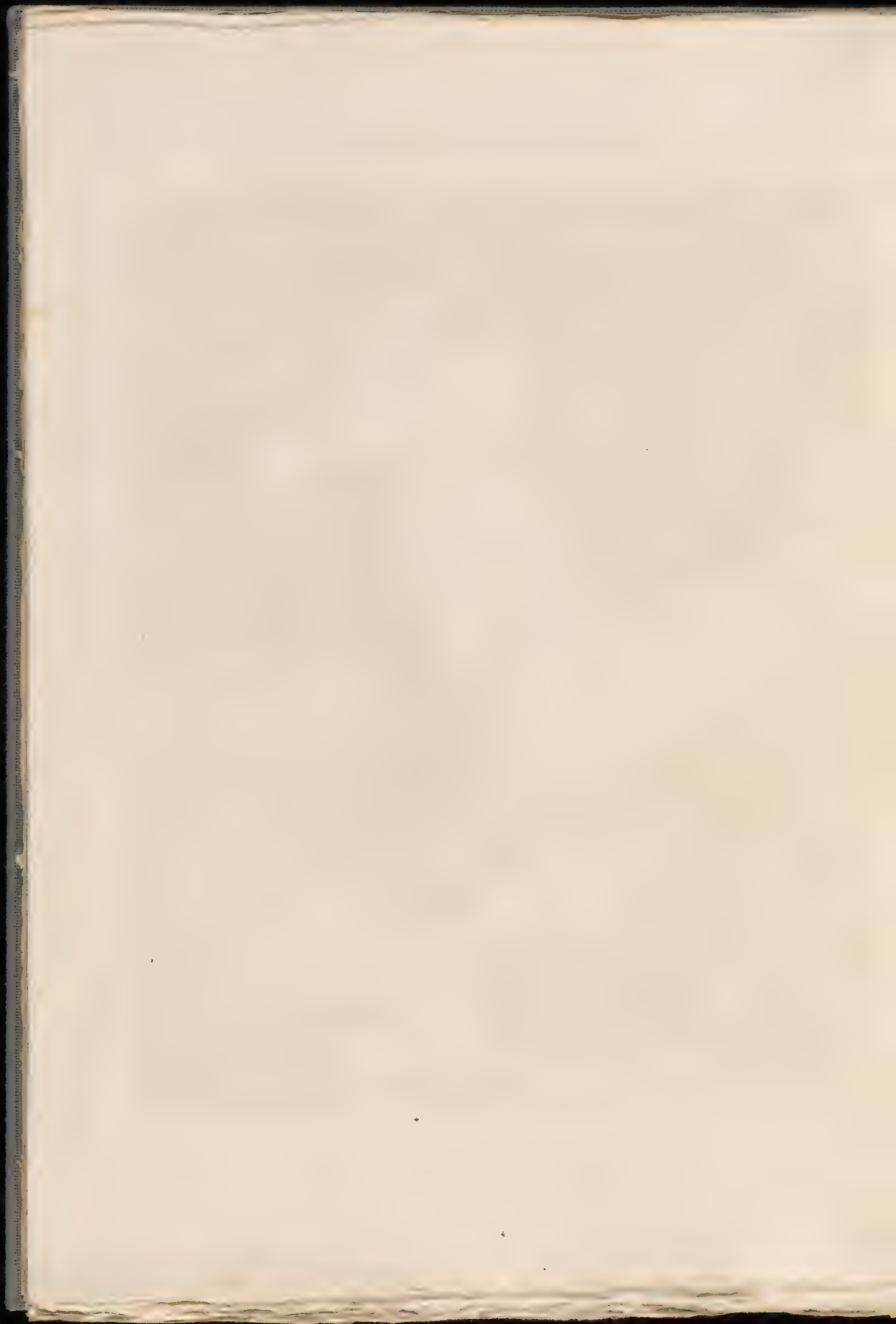




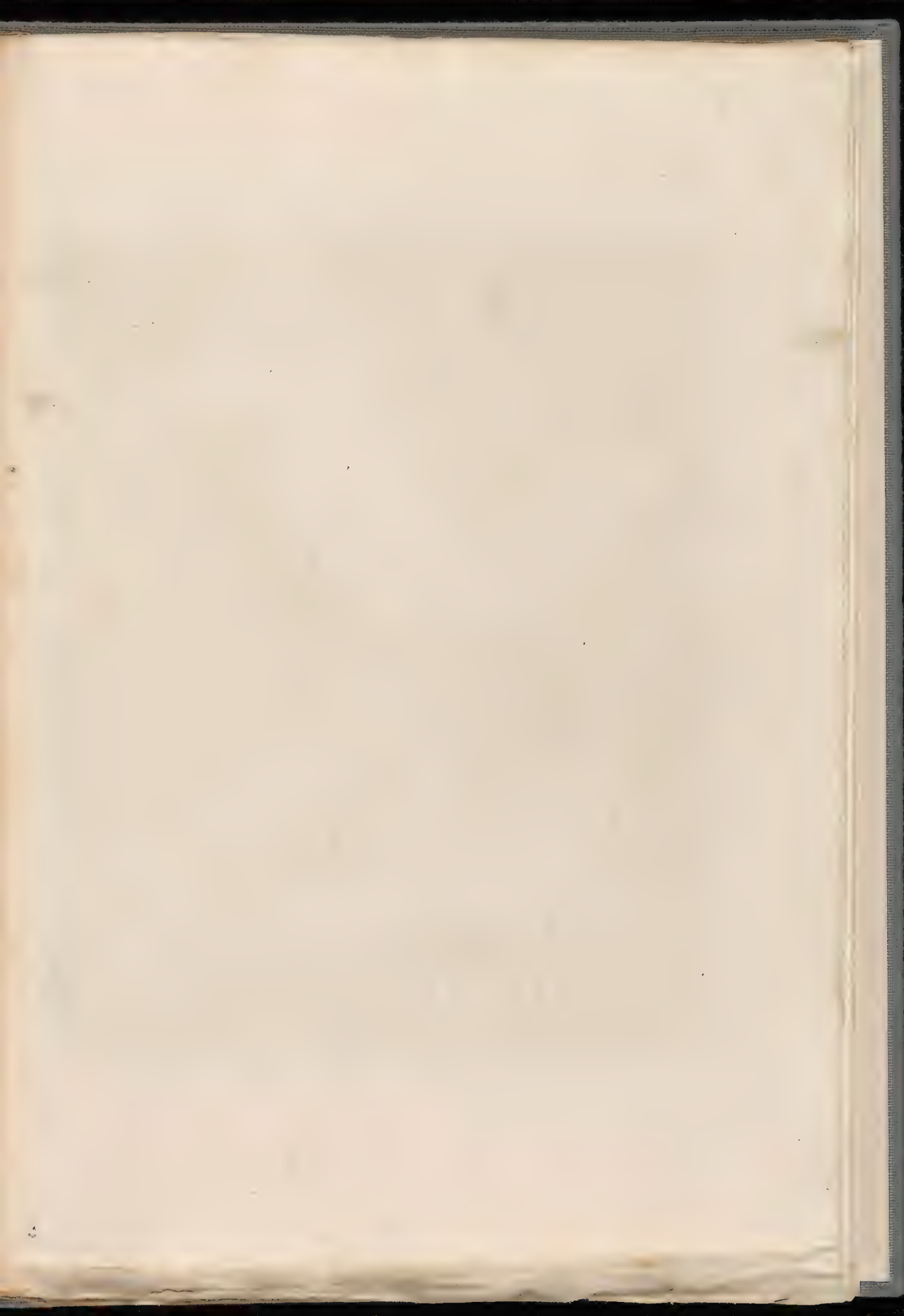




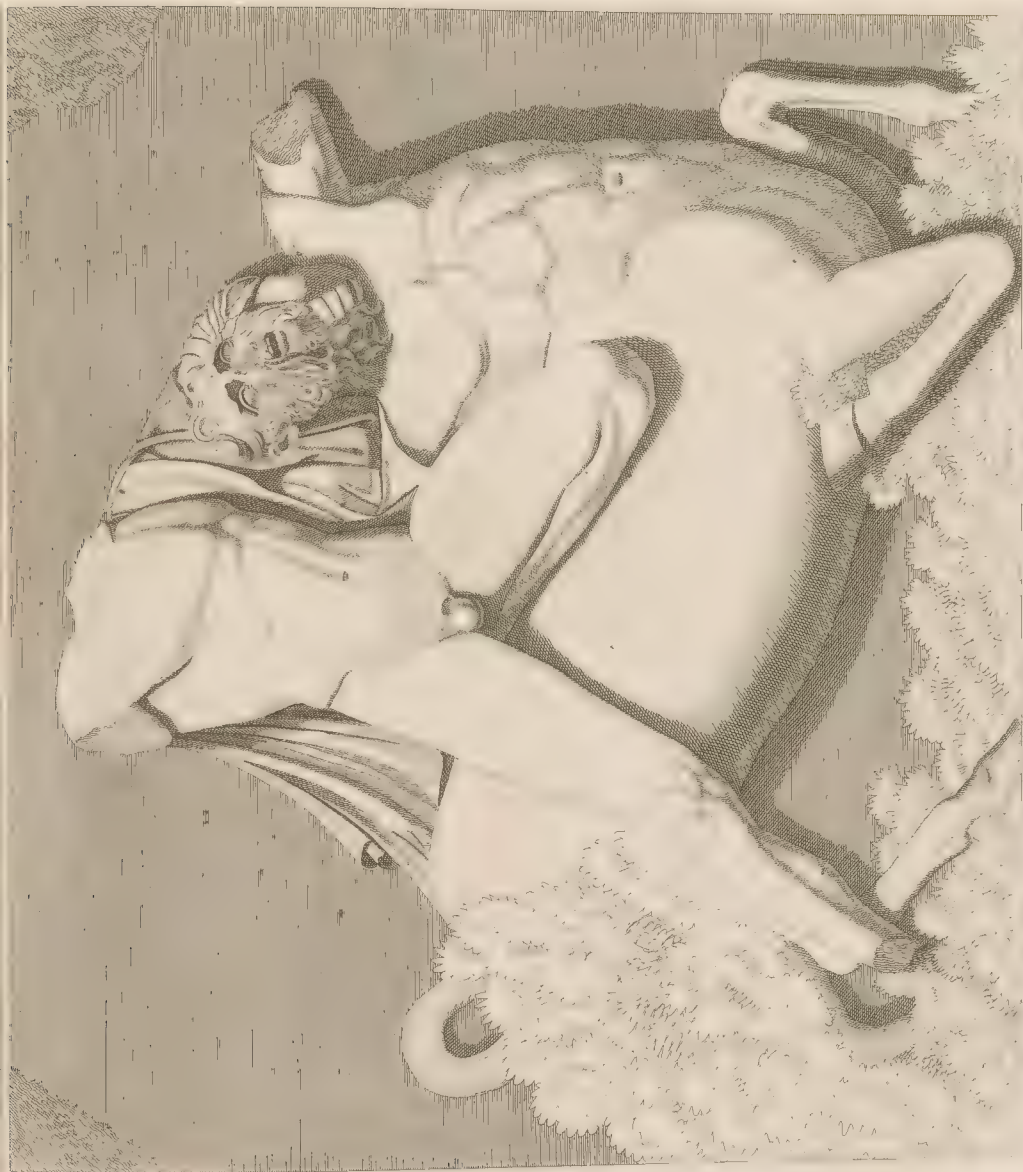




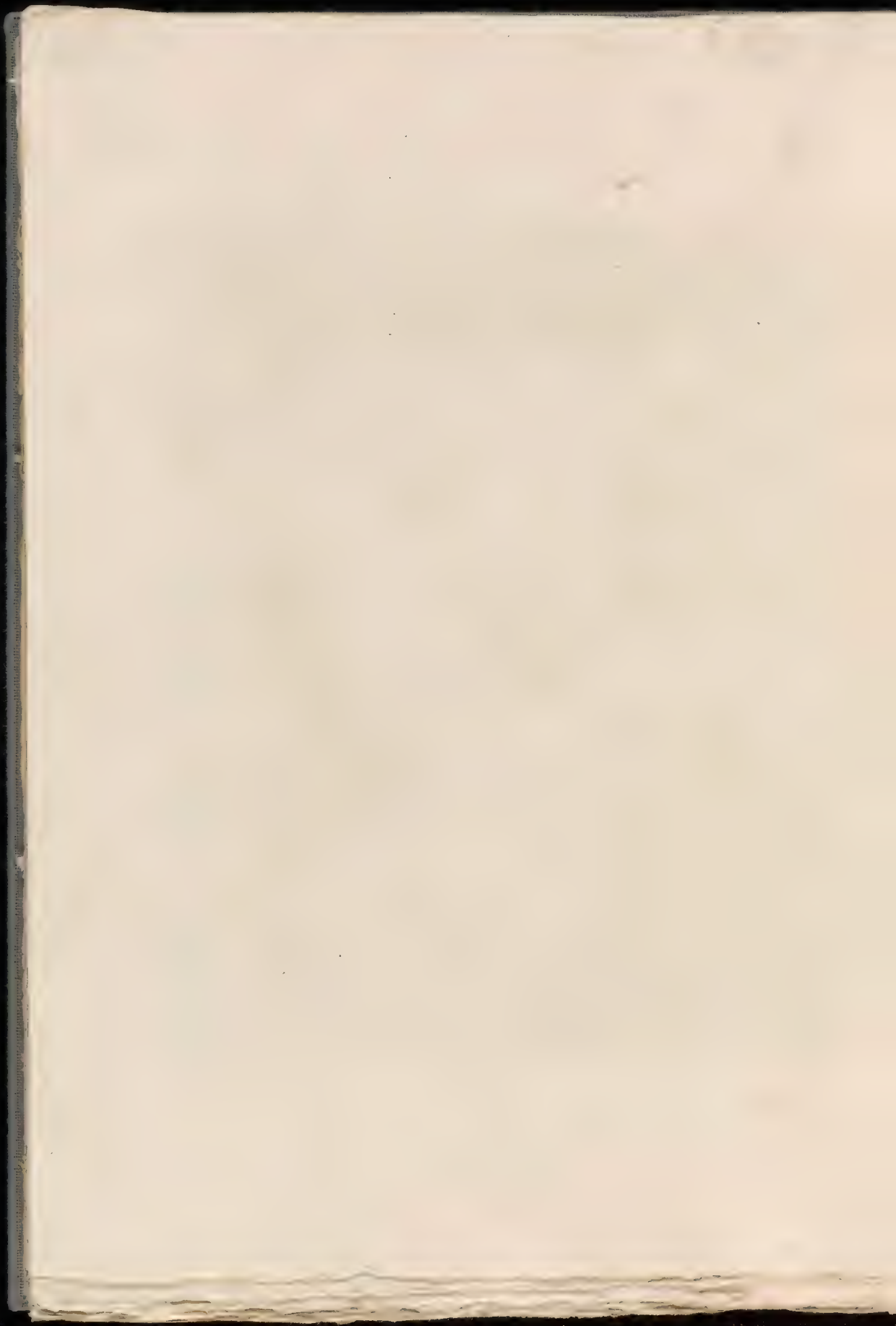








James Watson Juniper

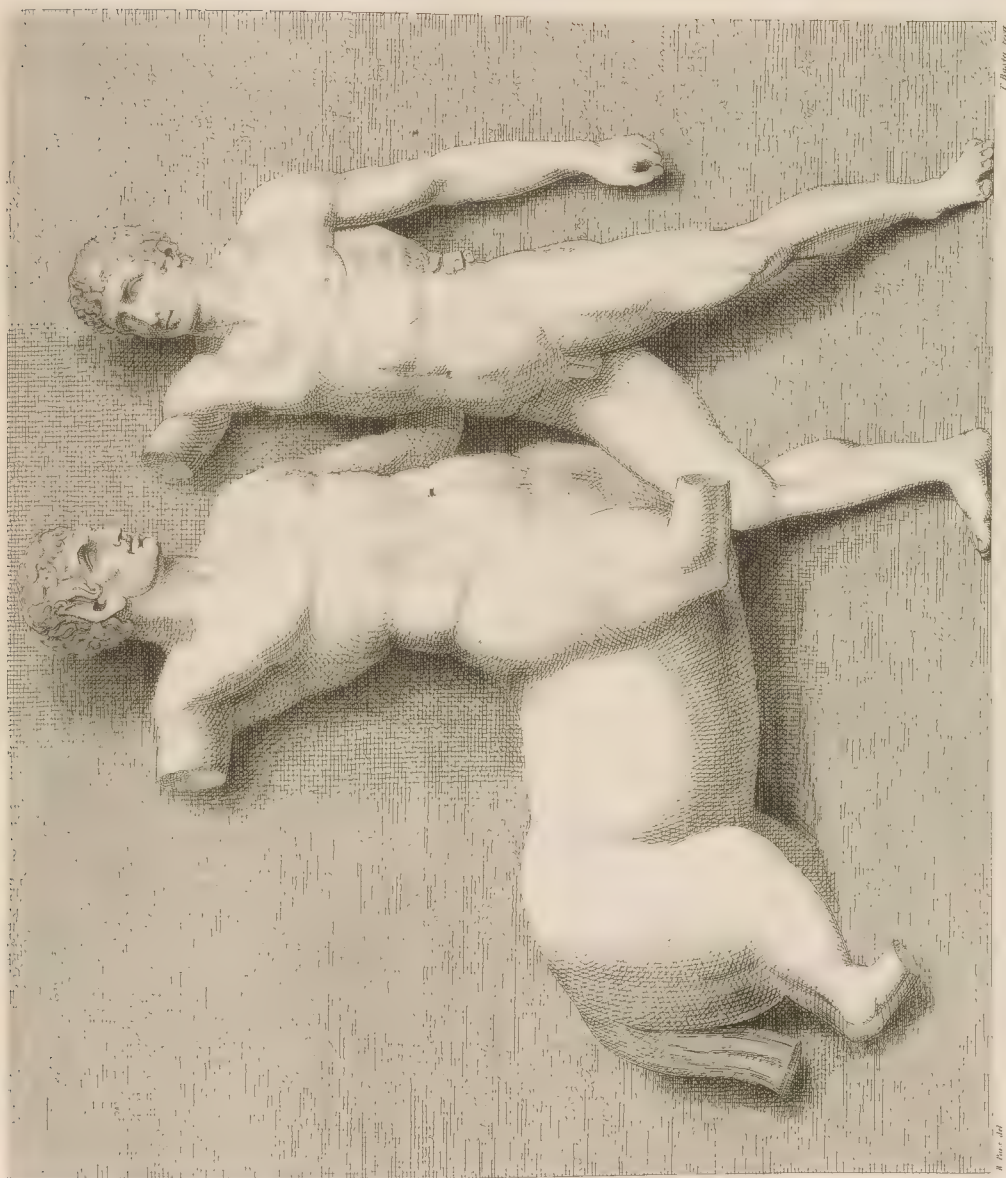




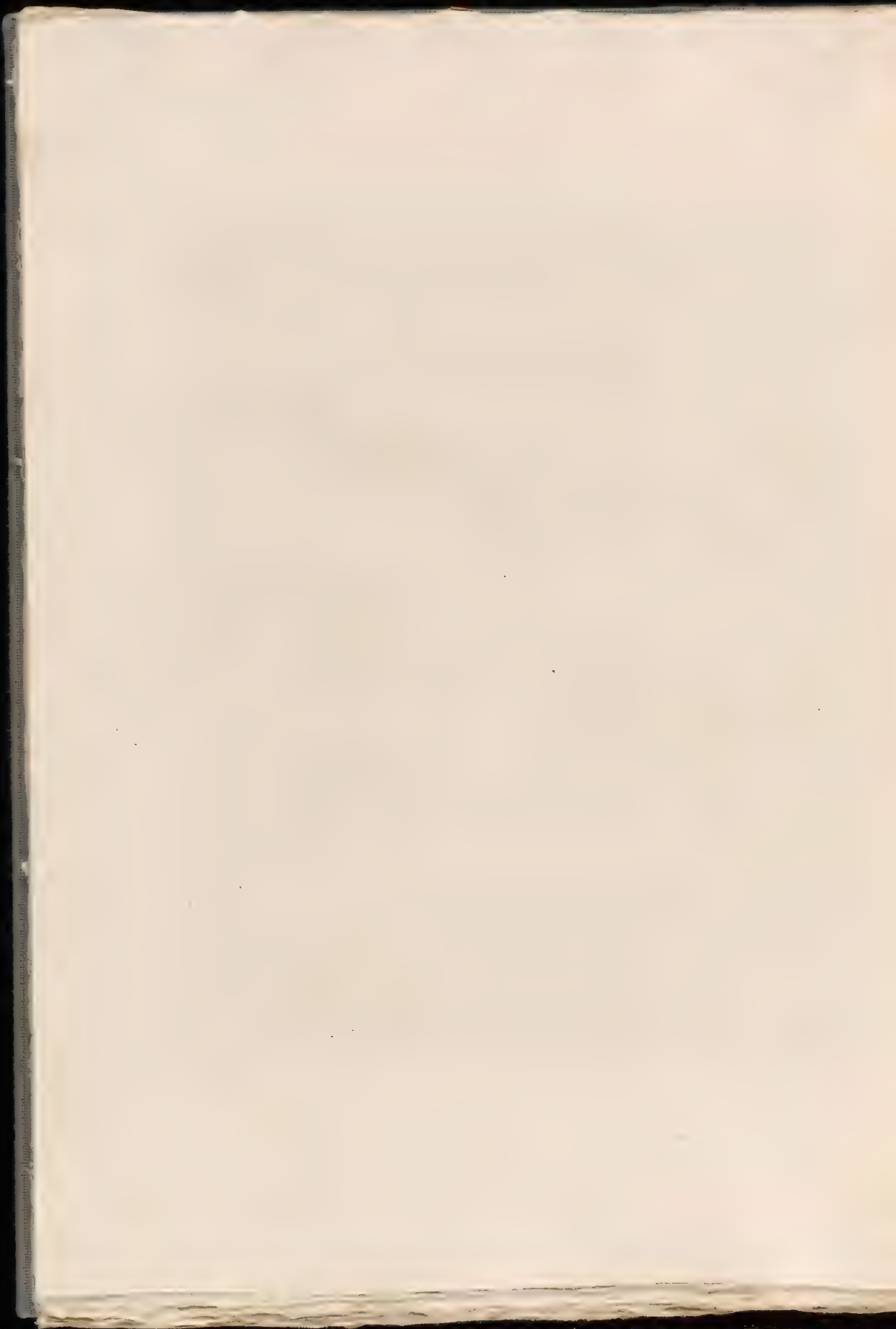


100





London. Published Dec 3 1842. by J. Taylor.





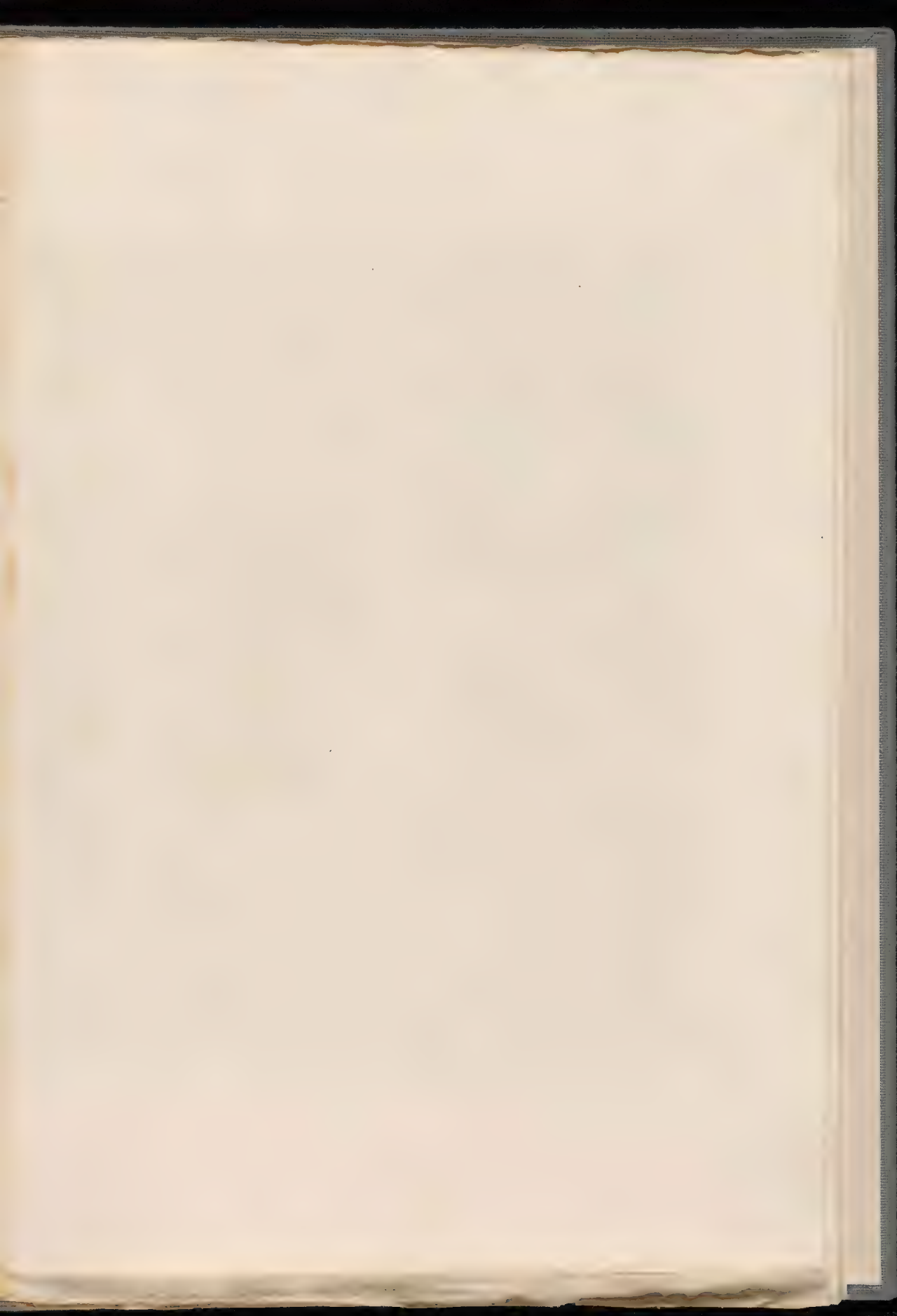
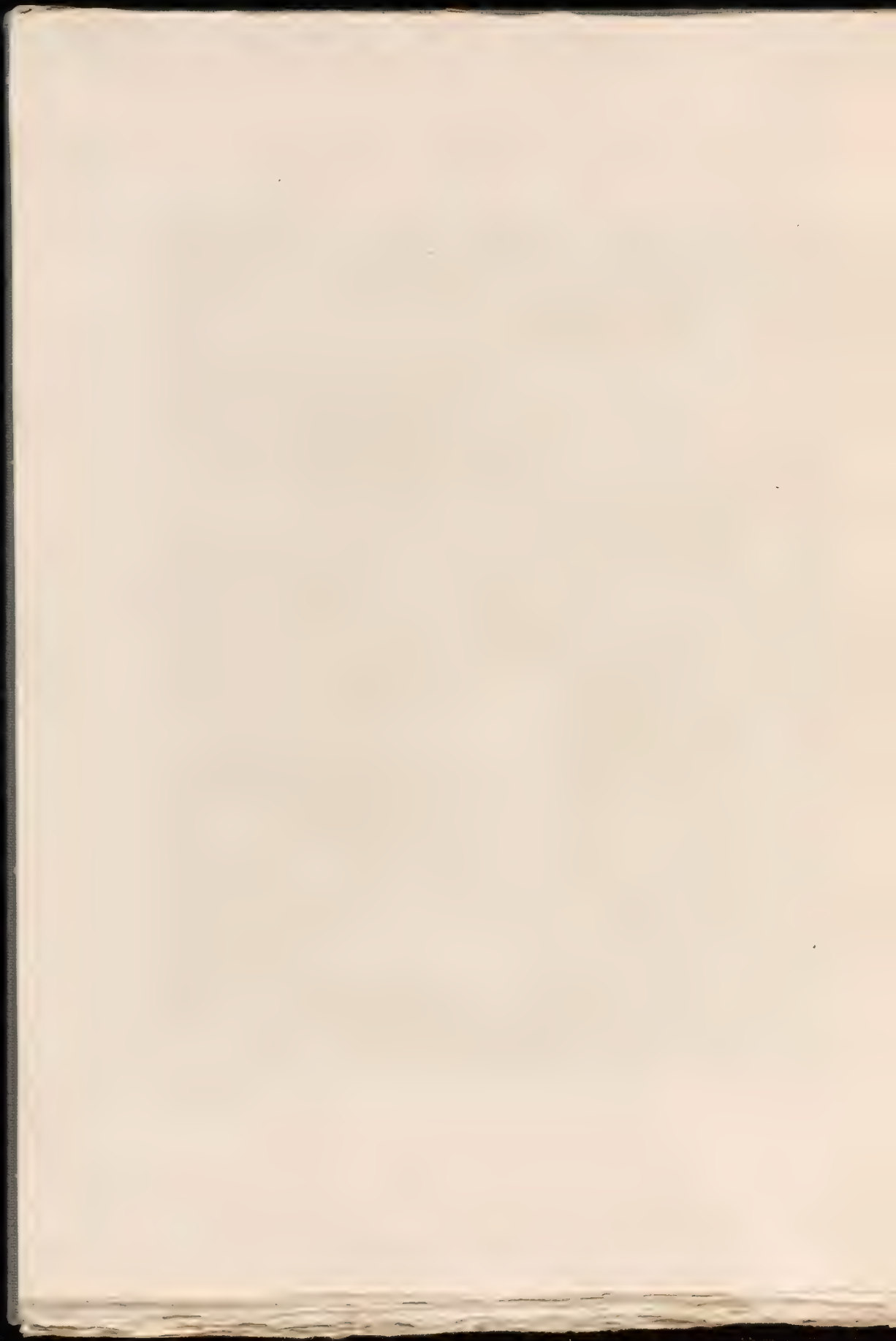






Fig. 1. — The Reclining Female Figure.







Pl. 57



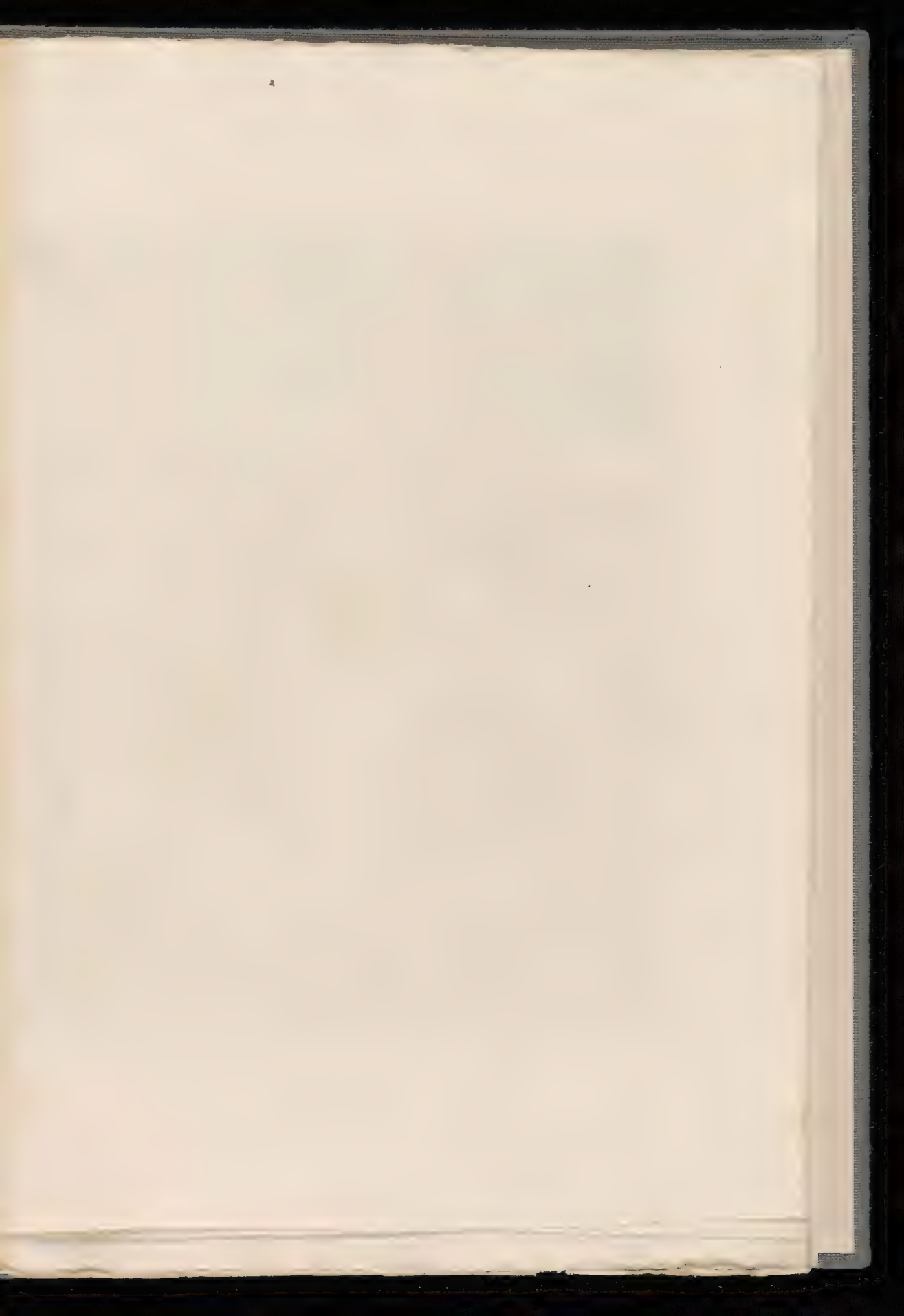


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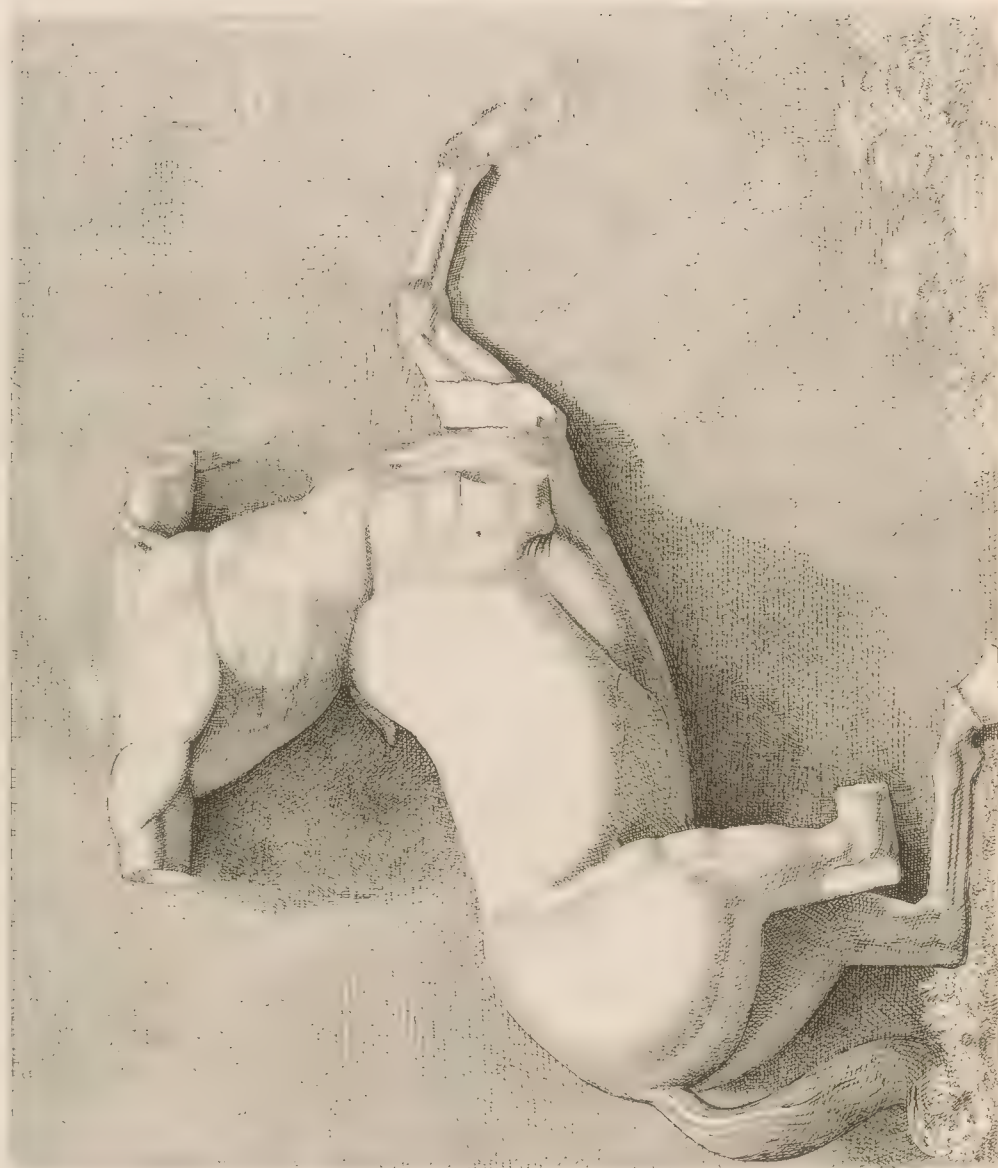
London: Published by J. G. & Co. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.







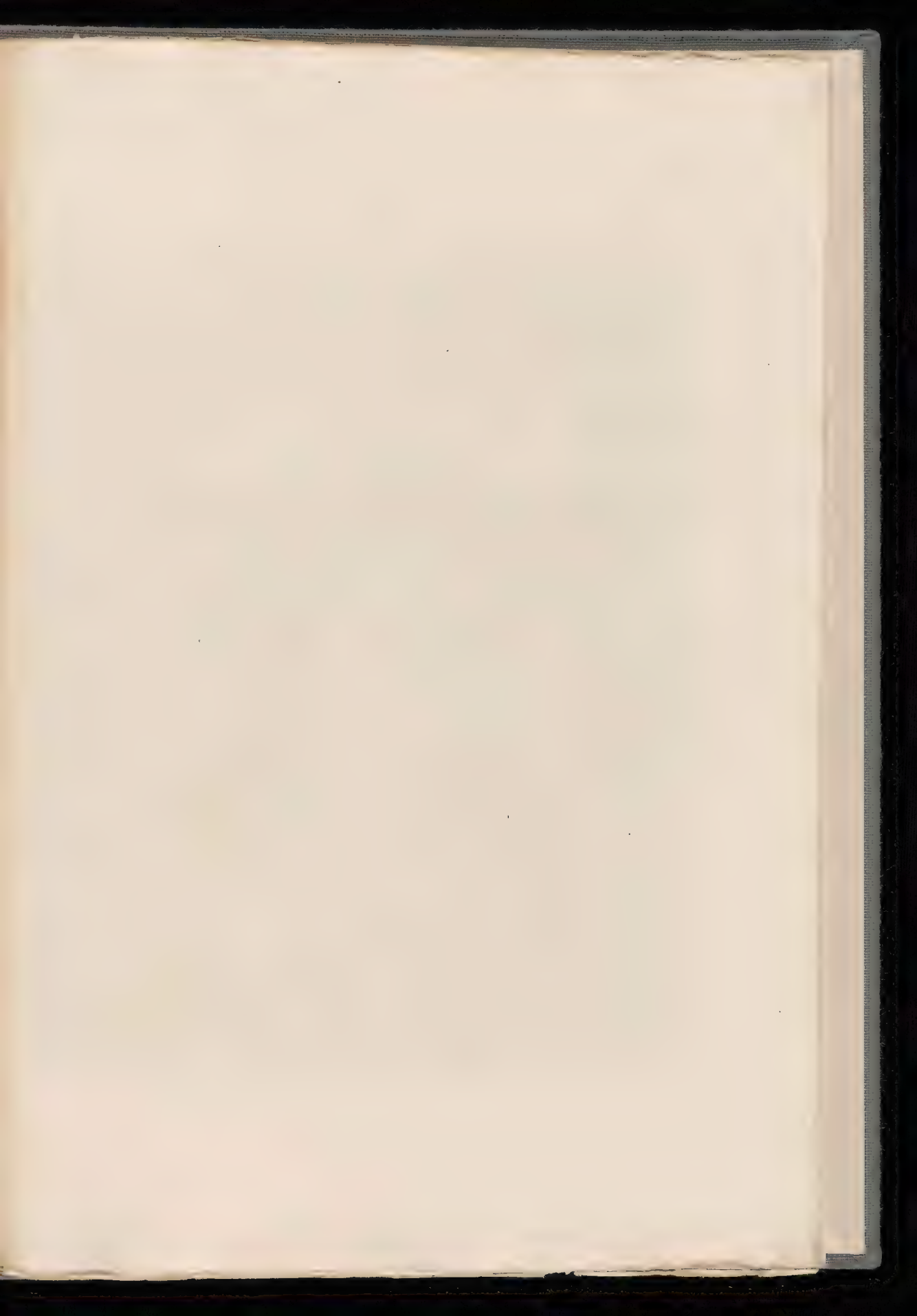
Pl. 32



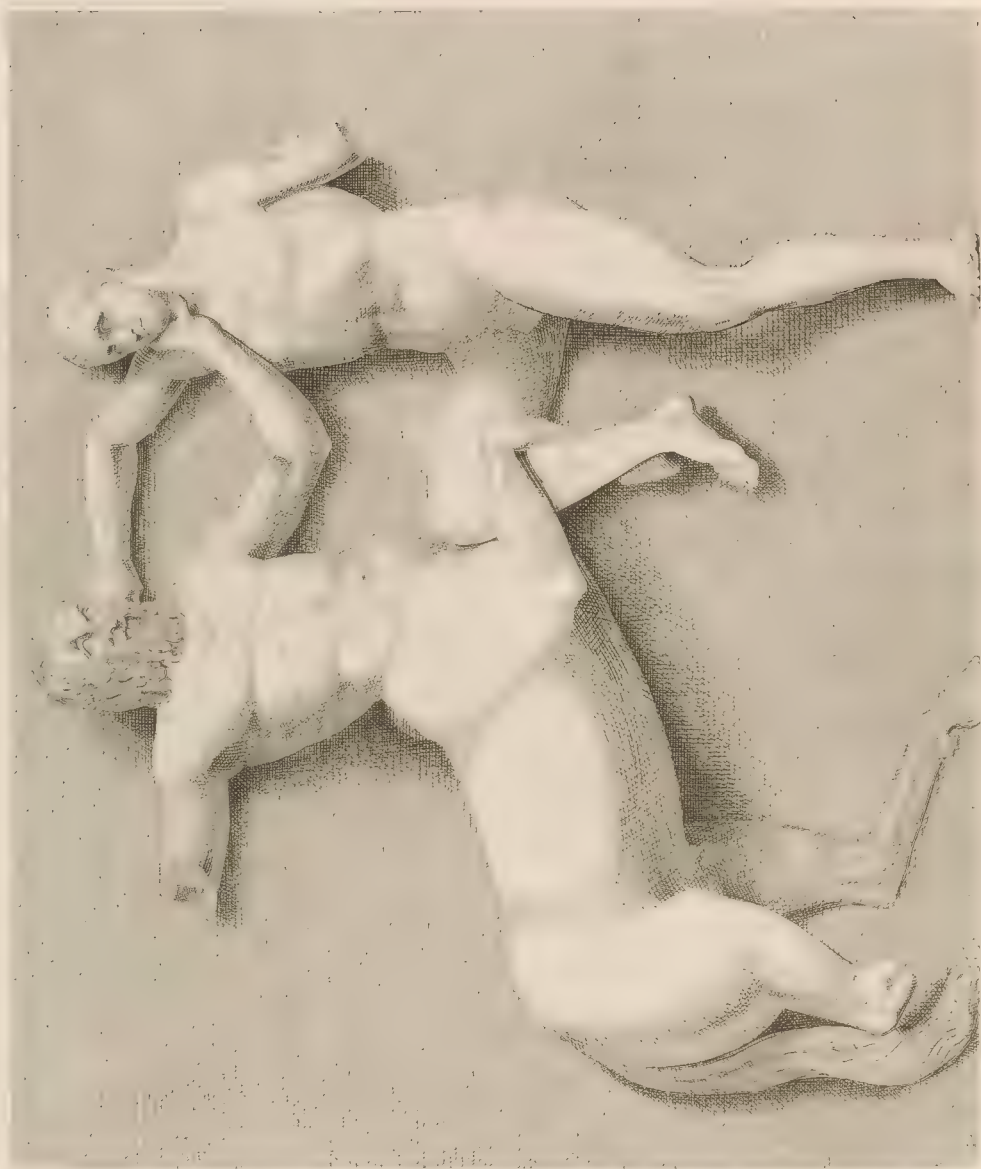








Pl. 39.

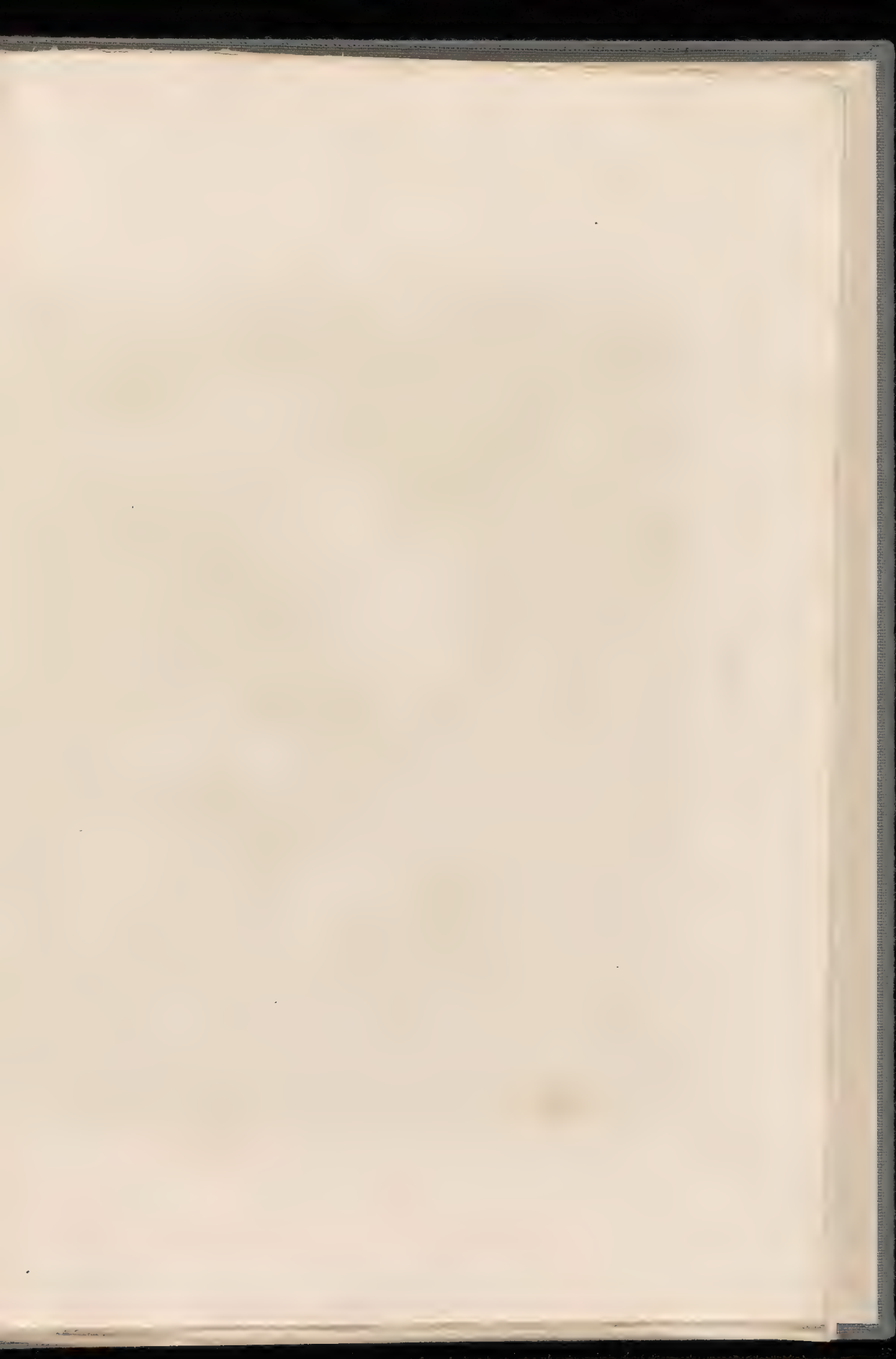




*London. Published by J. Flaxman, 1808. In. 1. 1. 1.*



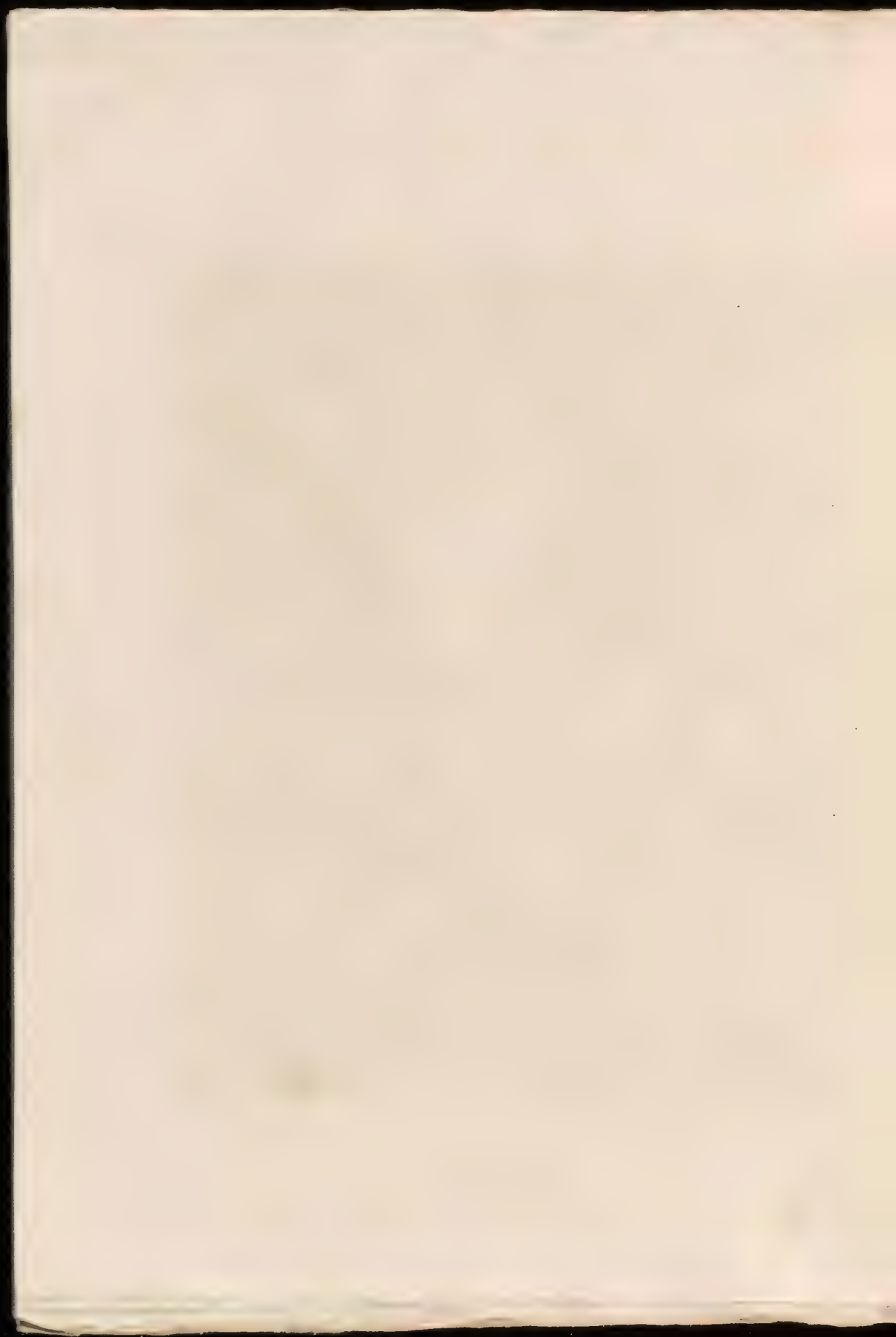




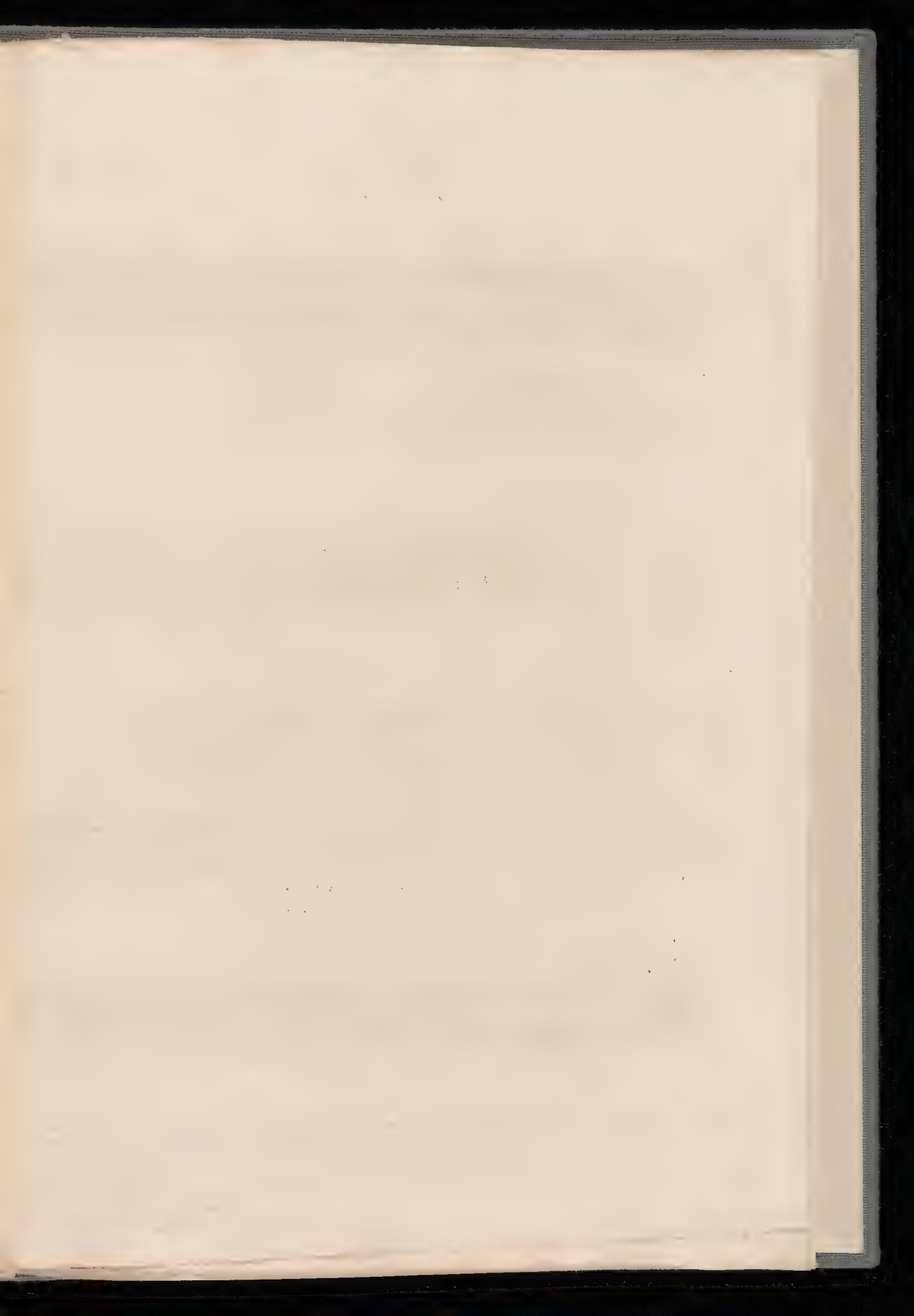


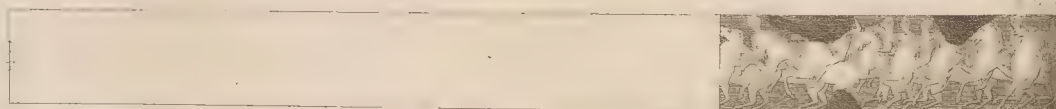


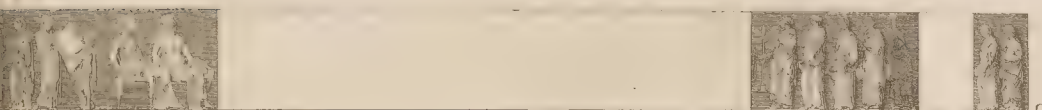
*Figure 1. The Lioness of the Louvre.*





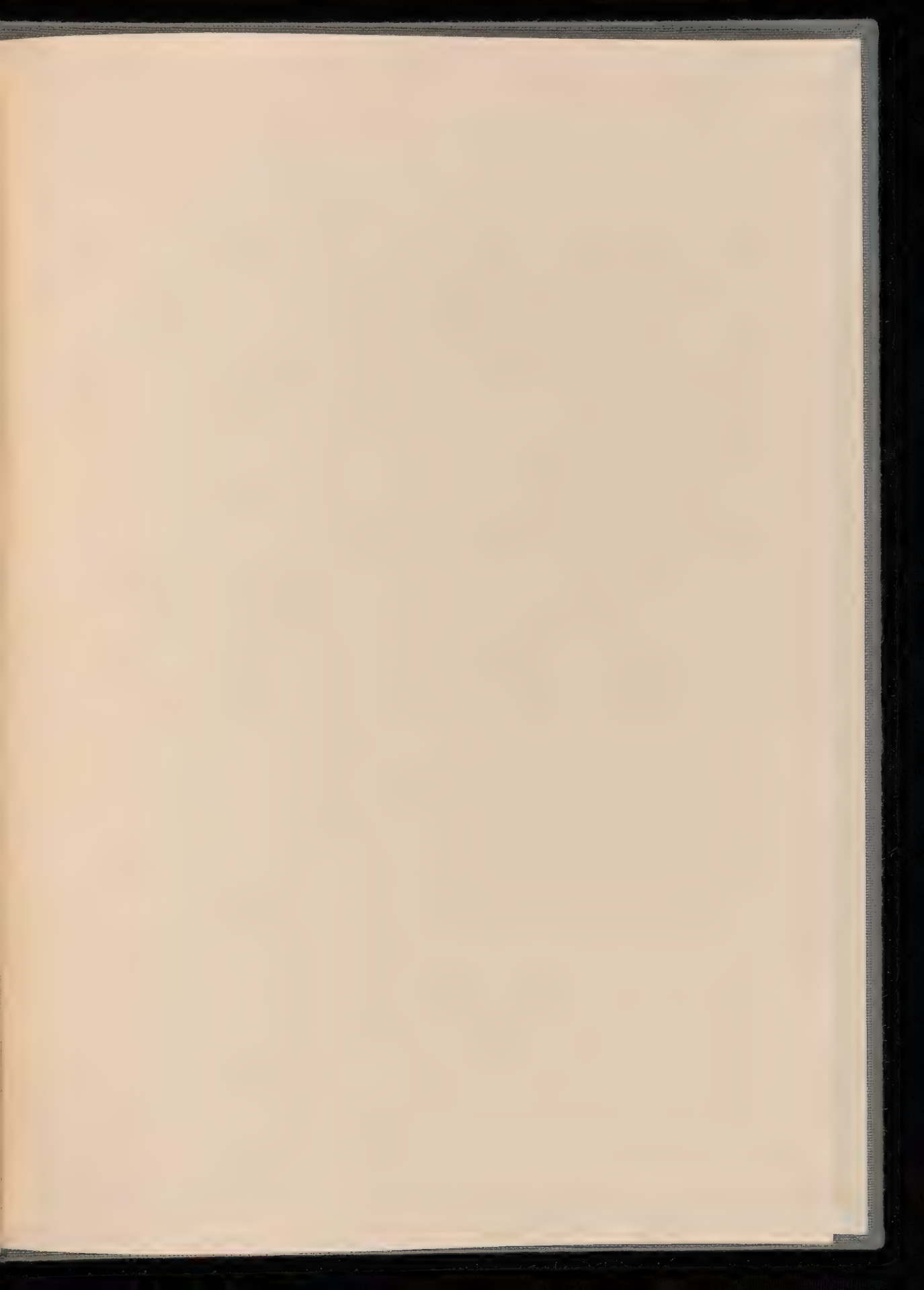




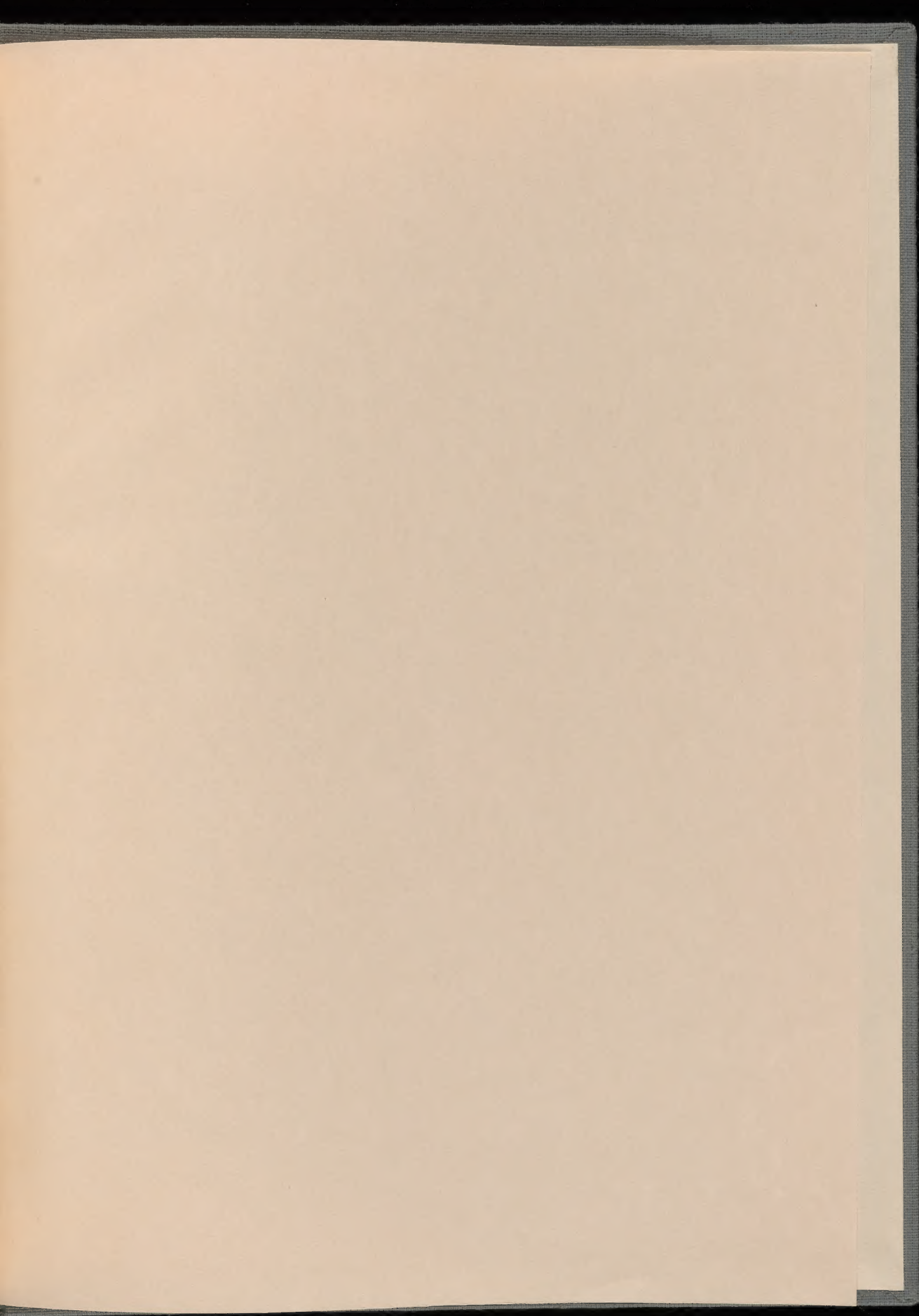


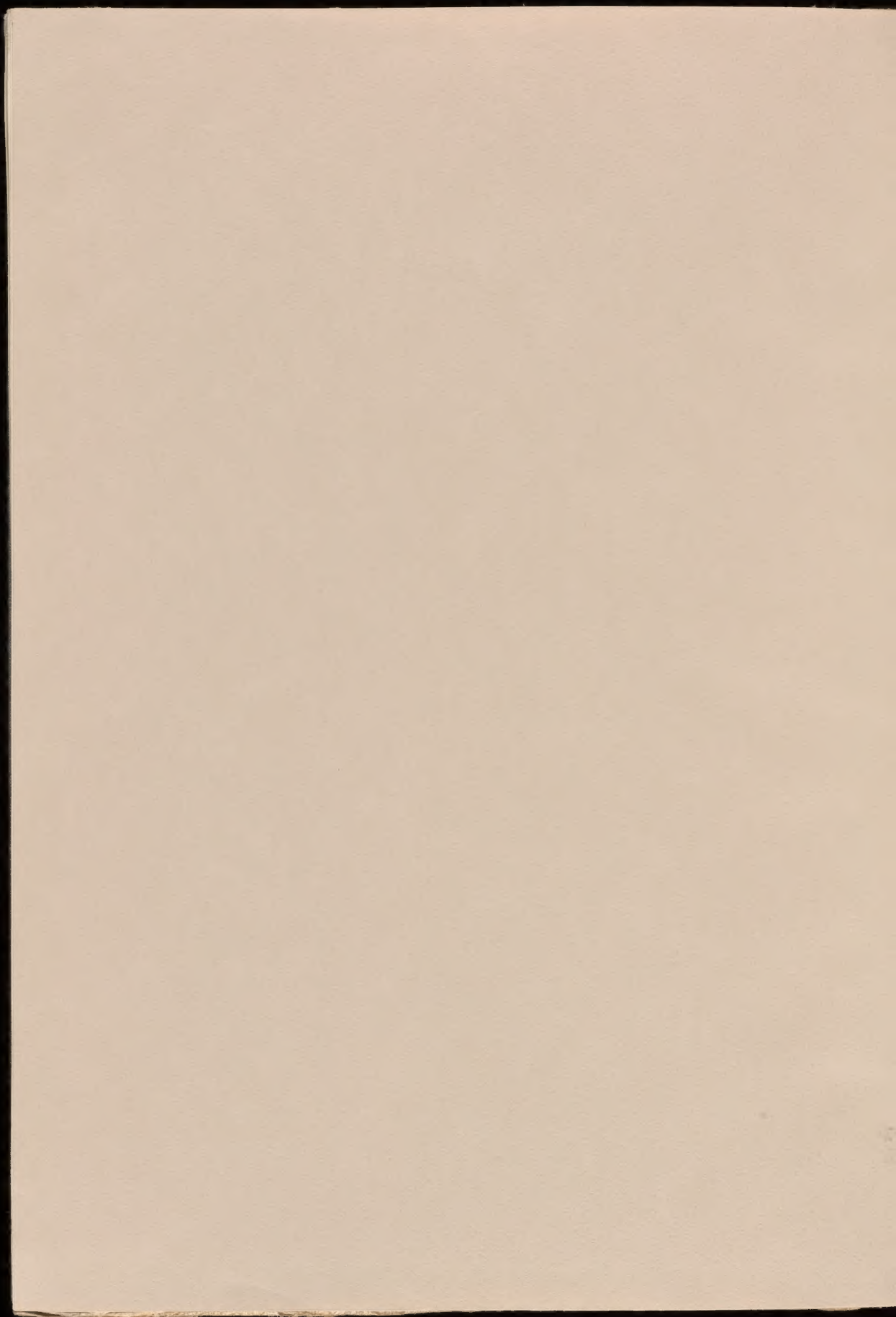














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